

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

GORDON RILEY WASHBURN
DIRECTOR

December 10, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have been an unconscionably long time in thanking you for your cordial response to my request to borrow your Kienbusch, but I am really most appreciative of your help. Thank you ever so much. Every blessed owner has replied enthusiastically, which is a real tribute to Kienbusch. The same is true of Dioda, and so it is bound to be an excellent little show.

We are still suffering from an express strike here, but we have found air freight very satisfactory and not much more expensive. Annette Kraushaar has agreed to take care of assembling everything coming from New York and getting it off to us in staggered shipments. We now aim to have it all here before the first of the year, if possible. She will be getting in touch with you shortly.

I have made careful note that you don't want your name to appear as owner, which means that we shall enter this painting, PINE, MONHEGAN, as "Lent anonymously."

Thank you again for your help and your good wishes. I will surely stop in to say hello before too long.

Sincerely,

Gordon

Director

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From this note you can see my state of mind. Same.
MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK CITY 21, N. Y.

December 29, 1953

Dear Edith:

I tried to call you on Sunday, but evidently you have left on your much needed vacation.

Shave or should I say scarf
A thousand thanks for my shaker! It couldn't be more attractive.

With Holly's party and twenty-one for Christmas and Watson, Jr. who flew east for three days, I can assure you it has been hectic and I feel "pooped".

My love to you and I will call you the moment I return.

*Jim gave me his new book. I was so touched.
You devoted Edith*

December 10, 1953

Mr. Dale Haworth, Instructor
Department of Art
Beloit College
Beloit, Wisconsin

Dear Mr. Haworth:

In response to your letter I am enclosing three photographs which incorporate the information you requested.

Unfortunately, in the Christmas exhibition we are not in a position to hold any of the paintings on display. It is an event eagerly awaited by the public and we try to be completely democratic about it by having all the exhibits open to the first purchasers. At the moment, only one of the Davis' is on view and the other tucked away as a replacement. If you are prepared to take a chance on any of the pictures by mail, please write me and I shall hope to have the pictures available if and when I hear from you.

I am sure you will understand this special situation. If you wish we can keep you informed of any small "gems" in the future.

Sincerely yours

EGHLa

themselves, and others rent original paintings from a Houston gallery for display in their home.

The Straus-Frank employees who went from "confusion" to collection confirm Mrs. Halpert's theory that there's no such thing as a "one-picture buyer"; and suggest an extension of it: when art invades the office, apparently there's no such person as a one-picture viewer.

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furniture and furnishings. As office equipment becomes increasingly handsome, it only serves to emphasize a totally blank and monotonous wall. And reproductions of traditional or literal paintings, or bucolic "calendar art" would be as out of place in a custom-designed modern executive office, for instance, as would a roll-top desk.

Then, too, there is the added factor, that the best reproduction offers no possibility of an increase in value; the smallest original by a good painter has at least an even chance^{of} increasing very sharply in value. Yet the cost of many originals by comparatively young painters is not a great deal more than the cost of a first quality reproduction. Many of the paintings shown at "Art in the Office" were for sale at about \$100, some water colors were as little as \$25. The general price range, of course, was higher, with most of the works selling for \$150 to \$500.

One of the Downtown Gallery's leading businessman purchasers, Robert Straus, head of the Straus-Frank Co., air conditioning contractors of Houston, Dallas, and San Antonio, explained when interviewed at the exhibition that he first started buying contemporary paintings for his offices in 1943, as an extension of the collection he had already started in his home. He now has twenty paintings in his Houston office, as well as sculptured works, and rotates these with the pictures in his home, for he holds firmly to the theory that there should be no distinction between paintings for the home and paintings for the office.

In addition to his own office, and reception areas, the works purchased by Mr. Straus are on display in the general offices, and this brought up the question of how long the paintings had been in the office when they were first displayed.

"They're the paintings," Mr. Straus reported succinctly. "But that was several years ago when the paintings were first introduced. Now, according to Mr. Straus, the wheel has come full circle: many of his employees are avid collectors

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December 13, 1963

Mr. Duncan Phillips
1600 21st Street, N.W.
Washington, D. C.

Dear Mr. Phillips:

John and I decided to answer your letter of December 8th jointly.

Since I was largely responsible for directing the selection of the Marin for the Academy of Arts and Letters, I want to make a personal explanation of the choice. As you know, the Academy is not an official exhibition body, and for that reason attracts a very limited audience -- limited to its membership and a few public art lovers who chance the traffic to travel all the way up to 18th Street. Furthermore, the budget of the Academy does not allow for many out of town loans involving considerable packing and transportation expenses. Thus, John and I thought it would be wise to concentrate the selection on New York collectors, with some additions from his own group. We felt it would be unwise to make up a large inclusive memorial show under those auspices, and so soon after Marin's death, and consider the Academy exhibition an intimate show, retrospective in nature, and inclusive of cross section. We preferred to call on your generosity at a later time when a large Memorial exhibition will be organized in a major museum in New York, when your cooperation will be most essential, and when your collection as a unit will be the core of the exhibition. We hope that some thing of this kind could be arranged in 1965 and that you would plan to have such an exhibition in Washington as well. This, of course, can be discussed at a future time. Incidentally, there was nothing to substitute for "Looking West, Fifth Avenue" and therefore we suggested borrowing this painting.

As a matter of fact, I was in Washington for the Thanksgiving holiday and hoped to call on you to discuss plans for the future in relation to the Marin paintings, but felt that Friday following Thanksgiving would be a very bad day to impose on you and just visited the gallery silently. However, when you are in New York and have a few moments, both John and I would very much like to discuss with you the plans for the future. Naturally there have been very many requests for exhibitions, but we both agree, and would like to have your reaction to the idea that a Memorial show would be more timely

ALP:DE

December fourth,
1 9 5 3

Mr. Richard B. Davis,
Wayzata 5,
Minnesota.

Dear Mr. Davis:

It was good to hear from you.

Stuart Davis has, for some reason or other, concentrated entirely on the oil medium in recent years, but we have several interesting earlier drawings, gouaches and water-colors. Among them there is a very handsome large gouache of the eggbeater series and a wash drawing which was recently illustrated in Aline Louchheim's column in the New York Times. I shall send you both photographs. The color of the eggbeater is very high in key and not related to his current painting.

For our Christmas Exhibition, which is the exciting event of the season, Stuart went to town this year and produced miniature gouaches priced at \$300. The measure $7\frac{1}{2} \times 5\frac{1}{2}$ and $8\frac{1}{2} \times 6\frac{1}{2}$. Because of a standing rule in the gallery, we make no advance sales from the Christmas show and no one is permitted to see any of the objects until the official opening day which, this year, is on December eighth. I hate to whet your appetite in this manner without coming through, but we had to establish this policy in order to obviate the criticism of favoritism. If, by some miracle, you are planning to be in New York on that date or the following week, I should be glad to withhold one of these for your consideration. On the other hand, they are awfully tiny and one of the two other examples should be preferable in your collection. With the high standard of this collection, I have to be very careful in my suggestions.

The dimensions of the Zorach relief are: 36" wide, 4" thick, and 18" high in the largest dimension. The price is \$2,500.

My very best regards to you and Mrs. Davis.

Sincerely yours,

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director
In Charge of Music

December 8, 1953

Mr. John Marin Jr.,
c/o The Downtown Gallery,
32 E. 57th Street, New York City.

Dear John:

Mrs. Phillips and I have been in New York only for a few days and we were too busy with other matters to get in to see you as we had planned. We are eager to have a symposium of tributes to your great father in our Gallery before the end of this season. Perhaps it would be timely to have it at the same time as the exhibition at the American Academy of Arts and Letters. We are immensely pleased to hear about that exhibition and of course are glad to contribute the one painting asked for, the oil of 5th Avenue Looking West. Since we have some of the greatest Marins in the world I am surprised that only this one picture was invited but in a way we are fortunate for then we will be able to keep our Unit intact and on view at the time of the proposed symposium. I would like to know what critics were in your opinion understanding enough of your father and close enough to him to be the best choices for that occasion. I do not know whether McKinley Helm would come or Georgia O'Keeffe. I have thought of Dorothy Norman, Melquist, Sweeney, Barr, Soby and McBride but the wisest choice of all is Emanuel Benson of the Philadelphia Museum, and of course I would speak or read a paper. The last number of the Art News has a fine reproduction of what appears to be a very beautiful oil by your father entitled Spring 1953. If this picture is available we would love to show it as soon as possible as we really wish to include during our season at least one of Marin's great late oils and perhaps we might be able to acquire it for the Collection. This letter is for Mrs. Halpert as well as for you since I know you are jointly doing all you can during this important year after his death. With warmest regards to you both,

Sincerely yours,

Duncan Phillips

DP.E

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November 4, 1960
- 2 -

to artists all over the country. However, we are glad to supply a selection from our collection of paintings and sculpture purchased for this specific idea, plus other examples by the artists whose work is here on assignment. If and when you become definitely interested in the idea I can send you more data.

Best regards,

Sincerely yours,

egh-la.

The Art for the People exhibition has been a boiling cauldron of activity since we have made it. It has brought in a tremendous number of new people who had no contact with art galleries before. It has also called art to the attention of many businessmen by way of trade publications and will continue to do so as we are getting constant inquiries and interviews with other trade publications. I am enclosing one sample which has been most effective. It may not be a bad idea to have an exhibition of this kind in the Museum. Any further suggestions will be glad to cooperate and there was no difficulty in obtaining an IBM typewriter, a beautiful Edison, a Bell & Howell telephone, and intercom etc. There is nothing like a new gimmick to broaden the art scene and I am hoping that this exhibition will be of value.



ASSOCIATED WITH
THE RITZ-CARLTON - NEW YORK

THE RITZ-CARLTON
BOSTON

Warm Greetings!
Hope to see you in New
York soon - in 1954.
~ The four pieces of
Chalkware look pretty
in Boston, too. Mr.
Rossiter is very plea-
sed to have them.
~ I am enclosing my
cheque for \$350.00 ~
Please return receipt.

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Mr. E. P. Richardson

December 23, 1935

P. S. A retrospective exhibition of Marin's work is now current at the Museum of Fine Arts in Houston, Texas, and Marin will be honored by Yale with a one man show in January of loans obtained for Yale alumni. Marin received a Doctorate there; and another retrospective exhibition of Arts and Letters, of which he was made a member ten years ago. These too are being borrowed and are not essential collections in New York and its environs. Today I wrote from Pete Pollock a notice that that edition of the paintings from the Stieglitz Collection, also published by the Museum of Fine Arts, New York, and the Art Institute of Chicago, particularly the photograph of the work.

I hope you are pleased with the selection we made to fill in the gaps in the Fleischmann Collection. No doubt you will use the large group painting belonging to Bob Tanna- bill -- or is it in your collection now? And his 1935 New York oil, as well as the watercolor you have. I am also enclosing at this time two publicity releases; one which I wrote in conjunction with our forthcoming show in January, and another sent out last year. The Mackinlay Helm book and other publications on Marin, all of which I am sure are displayed in Larry's library, contain much additional information. Also, it occurred to me that the Museum might want to sell during the exhibition, the last book published on John Marin, containing the artist's own text and both color and black and white reproductions of pictures he selected for publication. This book was issued by the Twin Editions, but we are now in the process of buying out the entire lot and will be glad to consign some to you if you so desire. Larry can show you his copy which sells at \$32.50. We should be glad to split our commission from the publisher unless we succeed in buying the entire group now that Mr. Frohn who was responsible for the book, is deceased.

I hope the show is a great success. If there is any other information you desire, please let me know.

My best wishes for a Merry Christmas and a Very Happy New Year.

Sincerely yours

More.....

Sloan, Bellows, etc if these latter can be considered so.

We have had excellent cooperation from all the large museums and it should make an impressive exhibition. It certainly isn't going to be a cheap exhibition. We are naturally looking forward to it attracting considerable attention in this section.

However, I am also anxious to get some notice of our effort in national art publications ~~XXXX~~. Inasmuch as my experience has been that of being a professional artist for 20 years and an art teacher here at Ohio University for the last 4 years and this is my first experience in putting on a show of this caliber I certainly would appreciate any suggestions you might have as to angles I might look into to get some national mentions of our show.

Thank you for your cooperation or any further consideration you can show Ohio University.

Sincerely



Dwight Mutchler
Chairman, Sesquicentennial Art Com.

was all over in eighteen years. There are, to be sure, changes in subject matter over those eighteen years, and these are also to be considered in discussing the whole question of his style, but subject matter does not enter into our differences in this case and so can be ignored; I use the term "style" here to refer exclusively to matters of drawing, color, application of paint, and so on. One may at times quarrel with Harnett's taste, especially in his selection of models, but one can never question his technical ability. He had an extremely high, conscientious and unfailing sense of craftsmanship.

This view of Harnett, I repeat, emerges from a reading of all the available evidence, like that of the Blemly scrapbook and the collection of material left behind by Ella. It is worth adding at this point, for a reason that will be apparent later, that neither Mr. Blemly nor Ella could have possessed any motive for falsification nor enough knowledge of art to have falsified convincingly, even if the motive had been there. Every single painting of which there is any record in the Blemly and Ella Harnett material, whether preserved in actuality or in photographs, is completely consistent with my view of Harnett's style, and nothing in either collection is inconsistent with that view. To these two rocks of the Harnett research one may add some other material of equal reliability, and this also points in the same direction. Therefore if one finds a painting ascribed to Harnett which is out of harmony with these criteria, one can arrive only at one of two conclusions - that the criteria are inadequate, which seems to be your view, or that the painting in question is not by Harnett. I, of course, take the latter position, for a considerable variety of reasons.

Take, for example, the picture called Pipes All 'Round about which you specifically inquire. This is obviously a paraphrase of The Social Club or The Social Club is a paraphrase of it. We know that Harnett frequently made such varied replicas, but in every case wherein both members of the pair are provably by him, the two are identical in style and signature, as in my Plates 77 and 78. Pipes All 'Round, however, is markedly inferior in style to The Social Club and its signature is quite different in the manner of its lettering. One need only look at the pipe at the extreme left of your picture and observe that three different perspectives are employed in the rendering of this one small object to perceive that we are dealing here not only with a totally different technique but with a totally different mentality from that of Harnett. Furthermore, there is much faulty drawing elsewhere in this picture and its surface is relatively confused and muddy; nowhere does one perceive anything like the superb clarity and crispness which is the sign-manual of Harnett.

It might conceivably be argued that Pipes All 'Round is one of Harnett's early, fumbling experiments, and that The Social Club is a later version of it, but both pictures are dated in the same year, 1879, and we know from abundant evidence that this was one

amuse you to know we're taking out some electric fixtures because we don't like them near the pictures.

Furthermore, Bayard will probably call on you clandestinely (fancy that!) to buy me a picture for Christmas. What I want is one to go in the same room with the beautiful velvet I bought from Lillian Jones and I know you will pick out a perfect complement for it. However, Bayard still has no idea of what these things bring - so let him down gently and I'll pay the balance personally!

We have again rented the flat as of December 24th (do you realize I didn't even have time to chat with you last week), but we will be in just before and we want to have a Christmas drink with you. I'll call you to find out when it is convenient. We'll probably be in Tuesday, Dec. 22d (weather permitting) and come home on Wednesday.

In the meantime - don't knock yourself out with this beautiful new gallery and program - the longer you last the more exciting the art world becomes.

We both send our best.

Sincerely,

Kew.

Mr. M. M. M. M. M.
500 Wall St
Seattle
Wash

Mr. Edith G. Hobart :-

We have a Chromo
lithograph - on glass
in perfect and unopened
state to sell it in
excellent condition
if interested please
write giving address
to purchase of same

December 1, 1963

Mr. Charles Alan, Director
The Alan Gallery
32 East 65 Street
New York, N. Y.

Dear Charles:

On second thought I decided to have the
Katzman credited to The Downtown Gallery.
Will you therefore be good enough to
notify Art in America accordingly.

Many thanks.

Sincerely yours

EGHla

WALKER ART CENTER

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8 December 1953

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

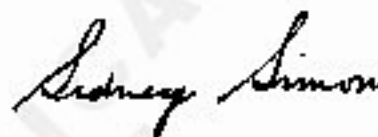
Dear Mrs. Halpert:

Mr. Arnason has asked me to write you concerning an exhibition of paintings by Arthur G. Dove that we would like to schedule for the Art Center, from January 10 through February 20. I understand that Mr. Arnason picked out twenty paintings. Could you let me know as soon as convenient if it will be possible to have these works for this period of time. Also, may we have the Demuth poster and the Stieglitz construction -- that is, if it is safe to ship the latter?

If so, we will go ahead with plans to publish a checklist, together with a biographical note, possibly, in our January calendar. For this, the Printer's deadline will necessitate that by the first of next week we have a list of paintings, indicating title, date, medium and support, and measurements. To facilitate getting this information to us I am enclosing three copies of our "Request for Loan" form. When they are completed, will you please return them to me by Air Mail - Special Delivery. Unless you indicate otherwise, we will arrange for W.S. Budworth to pack and ship the show.

For our own information we would also like to have a list of prices and insurance values. Also any biographical or critical material would be greatly appreciated.

Sincerely yours,



Sidney Simon
Curator

SS:vs

Enc.

Mrs. Edith G. Halpert

- 2 -

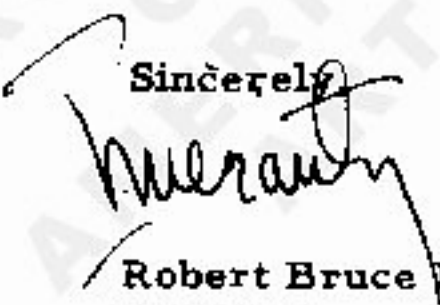
December 11, 1953

It would be wonderful to drop in and see you and have another good chin; however, the possibilities of my getting to New York in the near future at this writing seem extremely remote.

This letter carries with it my very best wishes for a merry Christmas and the hope that we may be able to see you here in the not too distant future.

With warm personal regards,

Sincerely,


Robert Bruce Inverarity
Director

RBI:bhf

II.

DOROTHY W. BROWN
2611 NORTH LAKE DRIVE
MILWAUKEE 11, WISCONSIN

Perhaps it will please you to know that the drawing is simply lovely on the old time canvas/leasel in my living room — the kind which used to support Victorian family portraits. After Christmas, when Berolius catches up on work, I'll probably have either a simple natural, a silver, or a bamboo or rubbed oak frame. The pick was a perfect mat, but I had to move a yellow/red chair away from that vicinity (over).

A GENERATION ago, the "decorations" of the average office - if there were any at all - were usually encompassed in a photograph of the executive's wife and children, perhaps a photograph of one of the company's factories, and - in the case of some unorthodox pioneers - a few conventional prints.

Today, the place of original contemporary art in the office is becoming so firmly established that the Downtown Gallery, one of New York City's leading art galleries, recently held a two-week exhibition, ~~for~~ "Art in the Office", featuring a display of paintings and sculpture in an office setting, and now plans to add a permanent department: Works of Art for Offices.

Moreover, Mrs. Edith Halpert, Downtown Gallery director reports, the "Art in the Office" exhibition was the most successful ever held by her gallery.

Although Mrs. Halpert emphasizes that the selection of the type of art appropriate for an office is entirely a matter of the individual executive's taste - an opinion echoed by many of her businessmen customers interviewed at the exhibition, who maintained that there is no line of demarcation between the paintings selected for the homes and for their offices, the paintings chosen for the exhibition, while of a wide range and treatment, fell within certain definite patterns.

Thus, Mrs. Halpert has found that street scenes or architectural themes, even if abstractions, are generally popular for offices, because there is a feeling that they are "dignified", and ^{therefore} thus perhaps

December 1, 1953

Dr. Herman S. Wigodsky
300 Primera Drive
San Antonio 1, Texas

Dear Dr. Wigodsky:

In checking with my secretary I find that we have not received an acknowledgement from you of the Walter Meigs painting "Four Lemons" and I am a little disturbed with the possibility that the package went astray.

Would you be good enough to let me know by return mail whether or not the picture actually reached you. I shall be grateful for your cooperation.

It was so nice meeting you and Mrs. Wigodsky and I look forward to seeing you again when you are in New York.

Sincerely yours

EGH:la

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December 1, 1953

Mr. William Lane

Standard Pyroxoloid Corp.,
Leominster, Massachusetts

Dear Mr. Lane:

This morning I checked the records and find that you were completely right in regard to the previous billing.

On the new items that you indicated for acquisition I failed to check with you on the allocation of billing. To simplify matters for you, I am making a total list so that you may make the notations thereon and return the slip to me.

I am so sorry that I could not carry out my spontaneous plan to join you at the Sheelers, I phoned them Sunday afternoon to explain my permanent predicament of being tied down so consistently and missing all the outside fun. After the first of the year I hope to have much more leisure. As a matter of fact I still hope to get up to see the exhibition at Andover, which, from the Sheeler's description, must look really magnificent. It would also give me a great pleasure to accept your kind invitation to visit at your house.

As usual, it was a great pleasure to spend some time with you on Saturday and I look forward to your next visit. Please try to reserve Sunday, December 13th when we are having a Christmas party here for our friends, and should have lots of fun. I hope that Mrs. Lane can join you on that occasion.

Sincerely yours

EGH1a

EMBASSY OF THE UNITED STATES OF AMERICA
OSLO

8th December, 1953

Dear Mrs. Halpert,

I cannot remember whether or not I sent you the enclosed clipping and translation from the Norwegian newspaper "Dagbladet". At any rate, here is one and I am sure you will be interested in the remarks of the art critic, himself an artist, who asked to see the collection and to write about it. Perhaps it was better to have it come from a Norwegian. The article has been widely read and caused a good deal of interest.

We are now looking forward to the opening of the Travelling Exhibition from the Museum of Modern Art, in early February. It has been received with great enthusiasm in Stockholm and we expect the same here.

Let me know further what plans you might have for an exhibition of art to sell over here. I am afraid to raise any false hopes of selling pictures here at anything but low prices, as there are so few families who can pay and those who can are mostly the ultra Conservative group. However, perhaps the best thing would be to make a plan, listing pictures available to send, and how and where the exhibition might be shown. We might find the same gallery would again be made available gratis but that I cannot be sure of. At any rate, let's think about it.

With all good wishes for the New Year.

Sincerely,

Oliver H. H. H.

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December 17, 1968

Mr. Henry R. Hope, Editor
College Art Journal
Indiana University
Bloomington, Indiana

Dear Henry:

Since you did not drop in during your visit in New York, I suppose I had better give you the information by mail.

The Milquist letter was forwarded to his address in Paris.

If you let me know exactly what you would like to know about the Marin film I shall be very glad to advise you accordingly. Meanwhile, I can give you the name and address of the photographer who has control of the film

Mr. James E. Davis
30 Nassau Street
Princeton, New Jersey

Sincerely yours

EOH:la

December 17, 1965

Miss Dorothy W. Brown
2611 North Lake Drive
Milwaukee 11, Wisconsin

Dear Miss Brown:

Thank you for your letter, and your check.

Your letter arrived simultaneously with a confirmation from the gentleman residing in Oklahoma. He had made his return trip from New York by slow stages and was a little slow in writing about the Kuniyoshi. There was no question about his enthusiasm, and there was no way for me to dissuade him from the acquisition.

If at some future time I should find a Kuniyoshi of high quality in that price category, you will hear from me immediately. Meanwhile, I am very happy that you are pleased with the superb drawing that you acquired. I am sure that you will enjoy it.

It was so nice meeting you and I hope that you will pay us another visit on your next trip to the city.

Sincerely yours

EGH:la

DEPT. OF

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS

December 14, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
NEW YORK, N.Y.

Dear Mrs. Halpert:

I want to confirm the details of our conversation the other evening, regarding the three exhibitions currently affecting artists in the Downtown Gallery. I believe you have received from Sara Mazo a copy of her letter to Mr. Moriguchi in Japan, requesting a slight postponement for the opening of the Kuynioshi exhibition at the National Museum of Modern Art in Tokyo. I am today, making a similar request to Mr. Okabe the Director with whom we have collaborated in other exhibitions and I am confident he will allow us sufficient time to properly assemble the Kuynioshi show. Before advising Japan of the exact size and content of the exhibition, I am awaiting your and Sara's preliminary list and an indication of the lenders willingness to grant the necessary loans.

Dorothy Miller, with the assistance of Edward Cahill, has almost completed the final selection of pictures and drawings for the Niles Spencer exhibition. We expect to have the letters of request for these loans out before the holidays, and to have the exhibition ready for shipment by the latter part of January. Meanwhile we are working on an extension of the exhibitions scheduled at the Walker Art Center and additional bookings in the Mid-West and New England.

The dates of the Oslo showing of 12 Modern American Painters and Sculptors has been set for February 17th to March 7th, 1953. This exhibition is now in Stockholm and will immediately follow in Helsinki at the major museum there. I hope that these showings of American artists will help your spring plans to exhibit a greater number of works by the artists from your gallery.

With best holiday wishes.

Sincerely,

Paul H. McCray
Paul H. McCray
Director

Department of Circulating Exhibitions

PAM:ch

THE FIRM OF
EMILY S. NATHAN HELEN ERSKINE
551 MADISON AVENUE
NEW YORK 22, N. Y.

PUBLIC RELATIONS
PUBLISHER

PLAZA 3-4590

December 14, 1953.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

I thought I had best write you just in case we don't establish communication by telephone.

Towle would like the small head in silver. I believe Mr. Zorach showed me this in stone at his home. I understood him to say that the stone was the only one existing and that it had not been seen.

If agreeable to you and to him I will ask Towle to send him (or you?) a formal letter of agreement which includes the understanding that Mr. Zorach retains ownership of the original model and the rights of reproduction of not more than three similar sculpture in addition to the one purchased by Towle; that Towle may reproduce photographs in connection with publicizing the exhibition while on tour and while in the Towle Gallery in Newburyport. If at some future date Towle wants to use it in other types of promotion, they will discuss further compensation.

Towle will provide the silver shipped to Mr. Zorach according to his specifications. The fee, as you know, is \$350. We are asking that the sculpture be completed by March 31, 1954.

We are planning to include ancient silver sculpture with the contemporary group. We hope the exhibition will be a step toward reviving the use of an ancient medium and suggest more creative work in the design of awards - a natural sculptor's market.

Cordially,

Emily S. Nathan

ESN:rk

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December 18, 1953

Mrs. T. A. Tarr
Box 504
Bartlesville, Oklahoma

Dear Mrs. Tarr:

It is too bad that you could not be here the opening day of the Christmas show. We had a very handsome small painting by O'Keeffe priced at \$500, but it was snapped up at the stroke of 10 A.M. on Tuesday.

O'Keeffe let us have two other small paintings in that price range and if we can get the photographer we shall send you a photograph very shortly.

Yes, we try to make collecting very easy by accepting a smaller picture in trade for another example by the same artist in the same price range, or with an additional sum for a more expensive painting. We also extend the privilege of time payment if the client desires to acquire a large and important painting. Thus, if you would like to trade in your "Apple" toward the "Tree" and pay the balance on a time arrangement do not hesitate to call on us.

It was so nice seeing you and I do hope that you will be in New York again in the near future.

Sincerely yours

RON1a

Dec 11 13



Dear Mrs Halpert

It gives me great pleasure
to accept your kind invitation
for Sunday December the
thirteenth at the Downtown
Gallery for "Open House"
which means I judge you
will be serving something
stronger than afternoon tea.

Sincerely

Wendell T. Bell

December 18, 1953

Mrs. L. Corrin Strong
American Embassy
Oslo, Norway

Dear Mrs. Strong:

Thank you so much for your letter and for the clipping.

I am very much impressed with the reception of American art in Oslo and am very proud to have contributed several paintings and sculpture to this exhibition.

With your permission I should very much like to send the clipping and the translation to two or three publications, as I feel it is both timely and of great consequence to have this contribution on your part publicized in the American Press. If this is agreeable to you, would you be good enough to have your secretary send me several more clippings and translations so that I may pass them on to the New York Times the Tribune and several Art magazines, as well as to LIFE and TIME and LOOK, if this is agreeable to you.

I send you my very best wishes for a Happy Holiday.

Sincerely yours

EH1a

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

December 1, 1953

Mrs. Edith G. Halpert
Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York, N. Y.

Dear Edith:

This letter is to inform you briefly of plans for the selection of an exhibition AMERICAN PAINTING - 1954. The Virginia Museum has invited me to select this show as One-man Jury and Guest Director. The dates for the show in Richmond will be February 19 through March 21, 1954.

By co-operative arrangement, we hope to secure a large section of the show for the Des Moines Art Center, April 4 through May 2.

I expect to leave Des Moines December 5 for a "scouting expedition". My stay in New York will be from December 8 until the end of the month, with side trips to Philadelphia and Boston.

Although the show is limited in size (100 paintings, maximum, for Richmond; and 80 for Des Moines), I want to cover the field thoroughly, as time and energy permit. I have no advance working list, but will select only from actual paintings (not photographs) in carrying out my instructions: "to bring to the Old Dominion a truly distinguished collection of present day American paintings executed during the last four years and not previously exhibited at the Virginia Museum".

I shall appreciate your help in showing me work suitable for this exhibition, and expect to make an appointment to call on you in December.

Sincerely,



Dwight Kirsch
Director
DK:pl

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BELOIT COLLEGE



BELOIT, WISCONSIN

DEPARTMENT OF ART

December 7, 1953

The Downtown Gallery
32 East 51 St.
New York City, New York

Dear Sir:

In reference to your card "Art Gems for Christmas", could you give me the names of specific paintings by Stuart Davis, Arthur G. Dove, and Mark Tobey with prices of each (within the 100 to 500 dollar category) and including some information, if possible, photographs or slides?

Thank you for your attention to this request.

Sincerely,

Dale Haworth

Dale Haworth
Instructor

DH:ls

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December 2, 1953

Mr. Michael Saj
500 Wall Street
Seattle, Washington

Dear Mr. Saj:

Indeed I am familiar with the chromo-lithograph of which you sent me both a slide and a black and white photo. We have quite a few of these in stock at the present time.

However, if you wish to dispose of this, will you let me know what figure you have set on it. We have a policy of not making any offers under any circumstances and I will have to wait your estimate. Meanwhile I am returning the color slide and photograph to you.

Sincerely yours

EGH1a

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MRS. THOMAS A. TARR
BOX 504
BARTLESVILLE, OKLAHOMA
23 December 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St., New York 22

Dear Mrs. Halpert:

Thank you for your letter of December 18 and for the very handsome Christmas card. I am looking forward to seeing the photographs of the small paintings by O'Keeffe. I have been considering buying ENDS OF BARNS - LAKE GEORGE, but have hesitated for two reasons. Our apartment is rather dark and that painting is one of her darker ones - as I recall there are no highlights at all. The other factor is that I really believe I like small paintings better than larger ones (the TREE excepted), though I don't know why I should.

Anyhow, I may be able to decide after I have seen the photographs. We certainly don't plan to stay in this apartment forever, and I do like the BARNS so much.

I'm glad to know about trading in paintings on more expensive ones. But I wonder if I could ever take advantage of it. THE APPLE is part of the family and I feel a traitor at the very thought of trading it in. A nice big oil well would solve my difficulties.

Very truly yours,

Betty R. Tarr

**RICHARD S. DAVIS
WAYZATA 5, MINNESOTA**

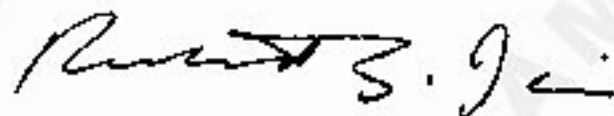
18 December 1963

Dear Mrs. Halpert:

Thank you for your letter of December 4 regarding the drawings and gouaches by Stuart Davis. If convenient for you to send me a photograph of his large gouache related to his e-g-beater series, I would appreciate your doing so, since I am extremely interested. I would also appreciate your sending me all pertinent data, including price, etc.

With very best wishes for a Merry Christmas and a Happy New Year,

Sincerely yours,



Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

RSD:er

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December 16, 1963

Mr. John B. Schulte
488 Fifth Avenue
New York 17, N. Y.

Dear Mr. Schulte:

You are very kind indeed to cooperate with the American Academy of Arts and with us by lending your Marin painting.

Just before they are picked up, why don't you and Mrs. Schulte drop in and make a selection of two substitutions to fill the gap while the two paintings are giving a large public pleasure.

If you will let me know a day or so in advance we can arrange to have a group available for your selection. It is always so nice to see you.

Sincerely yours

RONJA

1015 13th Street
Parkersburg, W. Va.
Dec. 12, 1953

To the Director
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Director:

You have heard of the very famous name of Logsdon for several years. In fact, his name has now become an established household word. Publicity and words are all very well, but deeds are what count. The deeds committed by Logsdon's brush have now proved even to his bitterest enemies that he is a great painter. Such fame as this only comes to the Great Artist. He has already found his personal painting style, his Yellow Creation Time, and is determined to stay with it. Many painters search for years for a personal style and fail to find it--but not Logsdon. He knows what he is doing.

Duplicate letters have been sent to a small chosen group of directors with no particular one gallery in mind, so just because you have received a letter--don't feel too superior.

TIMES HAVE CHANGED, and LOGSDON has changed them!!! It used to be that a gallery would not show a painter's work if that gallery did not approve of the artist. In the case of Logsdon this attitude is exactly the opposite. He is so famous that he can afford to be independent. He will no longer exhibit his work at a gallery in which he does not approve. You must be warned again that there is no need for rejoicing at this early stage, simply, because you have been included on the list. Your gallery may be excluded entirely before this thing is over with. Should Logsdon consent to honor you by permitting you to show his masterpieces at your gallery, your gallery would thus receive great prestige, simply, because you were privileged to exhibit the Great Logsdon's creative works. Just think what that would do for your gallery! However, Logsdon is in no particular hurry. He can afford to wait. If your gallery is still in existence fifteen years from now, you may then give him your answer. That is, if your gallery is still in existence by 1968. (Galleries, as a rule, don't last very long you know, they come and go, but this artist is eternal). If you feel such a suggestion unusual, you must realize that Logsdon is a very unusual man, most unusual! He is interested in a long-range program only. He feels that by 1968 he will be even more securely established as a painter--if that is possible. To repeat, Logsdon is in no hurry. He can and will wait--he is very patient. If you are interested it is alright and if you are not interested it is still alright. Perhaps your gallery will be the lucky one. You do not need to feel that you must reply to this letter immediately, but keep it in mind and a reply within the next three to five years will be quite soon enough. And as I said, he is in no hurry, he can afford to wait.

Very sincerely yours,

Mabel Logsdon

P. S. You are cordially invited to attend his current exhibit now in New York from Nov. 30 to Dec. 19.

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GEORGE W. W. BREWSTER ARCHITECT
101 NEWBURY STREET BOSTON 18, MASSACHUSETTS

December 23
19 53

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Dear Edith:

Please forgive my being so slow in answering your exciting letter. I had thought that my photographs would be in hand, my trips to Chicago organized, and that I would be already to get going. None of this is so but I am writing you anyway to say thanks.

I expect to have the photographs soon, and I am going to Chicago just after the 12th of January, and I will get in touch with you beforehand.

Do you know Russell Hitchcock? He is the arbiter of what gets shown in the Public Gardens next spring (in conjunction with the Art Show) of architectural designs and photographs of buildings in Massachusetts for the benefit of the architects of the U. S. A. who will be attending the A. I. A. Convention in Boston at that time. I entered the Brookline and Marion houses. I suspect that few others entered their own buildings.

Do you think that Life Magazine might run an article on the Gibbs house, using the Stoller pictures? I know that they would not run an article on an architect, and that they normally would not buy outside pictures. On the other hand, the pictures lend themselves for one of their articles, the Gibbs are willing, and one of Life's Marion employees says it is a natural. He can't do anything about it.

I am going to see you right after the New Year. My very best wishes.

George

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York 22, New York

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[Dec. 1953]

December fourth,
1 9 5 3

Mr. Bill Penn,
138-74 Jewel Avenue,
Flushing,
Long Island.

Dear Mr. Penn:

In a recent re-organization, we
have eliminated the showing of
any new talent- transferring
this element to the Alan Gal-
lery at 32 East 65th Street.

However, I shall try to see
your picture at the City Center
within the very near future.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 16, 1953

Mr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

It was nice to hear from you.

No doubt Larry Fleischmann will report to you about the additional acquisitions he has made, thus continuing the cross section of Marin's work. Photographs are being sent to him within the next few days, with the original being shipped as soon as two of them are returned from the framer.

In view of the fact that you wanted only ten pictures in all, we have selected five which, in my estimation, will more or less complete the evolution of Marin. The fill-in pictures are at the beginning and at the end. I hope that you will find the group satisfactory. If you have any suggestions, after seeing the photographs in Larry's possession, plus those that we are sending you of the additions, please let me know so that we can make the necessary adjustments.

Personally I feel that the twenty Marins that you will display -- with the addition of the two oils from the Tannahill collection (I hope), the Marin evolution will be as perfect as any group can possibly provide. On the other hand, if you wish to have some substitutions or additions -- not necessarily for display -- I shall be glad to add to the group.

Will you also let me know when you would like the two Davis paintings and the two Shahn's for the special exhibition you had in mind. With the Pennsylvania Academy and the Virginia Museum shows in the offing, and with only two or three pictures by each of the artists, I am very eager to get the exact dates from you so that I can supply the best selection for Detroit.

My very best regards.

Sincerely yours

EGH:la

BRYAN ARDIS FRAME
ATTORNEY AT LAW
509 ARCADIAN AVENUE
WAUKESHA, WISCONSIN

28 December 1953

American Art
The Downtown Gallery, Inc.
32 E. 51st Street
New York 22, New York

Gentlemen:

I have your invoice #6396 covering the
two paintings I ordered while in New York.

A check in the amount of \$700.00 will
be sent to you as soon as the paintings are
received. I am merely waiting for delivery.

Yours very truly,

Bryan Ardis Frame
m

BAF/mas

Please note change of address.

Mrs. Halpert

The Zyonel Fenniger has
arrived safely & am delighted
with it. Will send check
for dues when it arrives.
Enclosed find \$450

Notice to publishing information regarding sales transactions.
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 29, 1953

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Jerry:

I am very pleased about our joint Christmas gift. You sure are a picker, as many of us consider this one of the three greatest Harnetts.

Indeed there is no hurry about the payment and I shall send you the bill after the first of the year. Meanwhile, I mailed a number of the prints of the photograph so that the announcements may come directly from the Dallas Museum. Since it is our function to sell paintings, we never send announcements to the magazines or newspapers. Besides, such announcements are more gracefully received if they emanate from the museum. Therefore, I thought it best to send you the material. I am also enclosing the little information that I have obtained from the German dealer who offered the painting to me. Aside from the painting called "After the Hunt" and several other variations on the theme, this is unquestionably the finest work he produced during his long stay in Munich. No doubt you have the biographical notes on Harnett, but I am enclosing a copy of our second catalogue which incorporates a good deal of information. If there is any other data you require, please do not hesitate to call on me.

Many thanks for your Christmas card. My very best wishes to you and Mary for a wonderful New Year.

Sincerely yours

EGH:la

December 16, 1953

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Mr. Chuzo Moriguchi, Chief
Special Project Department
The Mainichi Newspapers
Tokyo, Japan

Dear Mr. Moriguchi:

No doubt the Museum of Modern Art has communicated with you about further plans in connection with the Kuniyoshi exhibition, which is to include thirty paintings and fifty drawings, watercolors and prints. This was the original figure specified and Mrs. Kuniyoshi has spent considerable time with me making the specific selection.

A list of paintings, the names of the owners and a selection of photographs will be sent to you in due time, directly by the Museum of Modern Art.

Sincerely yours

DSM:la

December 29, 1953

Mr. Morton Rome
Rome and Rome
813 N. Calvert Street
Baltimore 2, Maryland

Dear Mr. Rome:

The current valuation of the painting by
John Marin "Hudson River - 1950" is \$500.

Sincerely yours

EGH:la

more suitable for an office than a more personal theme. By the same token, nudes are not often chosen for offices, although the interdiction here applies only to paintings - sculpted nudes are perfectly acceptable.

Thus, the exhibition features, in an office setting designed by Edward Wormley, designer for the Dunbar Furniture Company, a city scene, a construction water color, several skyscraper scenes, as well as abstractions. Paintings designed to appeal to the particular tastes or hobbies of individuals were also included: a realist treatment of a fishing hook by Georgia O'Keeffe, for instance, and a Stuart Davis still-life that includes a cigar and a detective story. Sculptures ranged from a small brass cat on the executive's desk, to a four foot female nude in wood at the corner of the office.

Mrs. Halpert emphasized that the selection was only a representation, however, and that no effort is made by the gallery to guide the tastes of its businessmen customers. As a matter of fact, one executive who called her, told her the specific sum he wished to spend on paintings, and asked her to select them for his office, was refused.

"Paintings are a personal thing," she explained. "No one else can pick them for you, or at least no one else should try." If a buyer doesn't actually want a picture himself, he shouldn't buy it, simply because someone else assures him it's good." The gallery restricts

~~itself~~ itself to offering works by recognized contemporary artists (all the artists represented in the exhibition had had their works hung or displayed in at least one American Museum) but the selection ~~is~~ is always the customers' responsibility.

This attitude is not shortsighted from the business viewpoint of her gallery, either, ~~as~~ Mrs. Halpert maintains, because "there is

Herman S. Wigodsky, M.D.

300 PRIMERIA DRIVE
SAN ANTONIO 1, TEXAS

December 8, 1953

Miss Edith G. Halpert
Director, The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Miss Halpert:

Your good letter of December 1 caused us some concern because we had signed and returned to you very promptly the receiving slips on the painting. It arrived in good condition although we were very worried because of the inadequate packing.

The painting is resting on our mantel, currently, while we try to make up our minds. The varied reactions we have had from visitors in our home have made an interesting psychological study.

Mrs. Wigodsky and I are both very appreciative of your kindness and many courtesies. We hope that you will bear with us while we take a little while to reach a decision. With kind personal regards and the best seasons greetings,

Sincerely yours,

Herman S. Wigodsky
Herman S. Wigodsky, M.D.
SECRETARY-TREASURER

HSW/ew

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 29, 1953

Mr. Morton E. Rome
Rome and Rome
313 N. Calvert Street
Baltimore 2, Maryland

Dear Mr. Rome:

Thank you for your letter, and forgive me for not having answered sooner. Our Christmas show was such a howling success that I did not have a moment for my correspondence.

I am enclosing a note regarding the insurance valuation of the Marin painting. There is very little background I can give you other than the fact that we obtained it directly from the artist for whom we served as agents for a number of years. We are now representing the estate on the same basis.

I think your framer's suggestion is an excellent one, as the preservation of the painting is more effected by way of a stretcher. If the framer is experienced in the field -- as I am sure he is. Fortunately Marin never applied his canvases to the plywood, so that no ungluing is necessary, but merely the removal of some tacks.

I am enclosing a catalogue of our current exhibition and I hope that you and Mrs. Rome will be in New York to see this superb collection of his paintings produced in the last three years of his life.

It was so nice meeting you both and I look forward to another visit in the near future. Meanwhile, my best wishes for a very Happy New Year.

Sincerely yours

RMHla

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December 16, 1963

Mrs. Otto Karl Bach
Museum Schools Representative
The Denver Art Museum
14th Avenue and Acoma Street
Denver 4, Colorado

Dear Mrs. Bach:

To simplify matters I am enclosing a consignment listing the two weathervanes which you requested, together with insurance valuations, selling prices etc. Thus, you may communicate directly with a New York packer of your choice and may give the valuations to your insurance agent.

Although we will accept Budworth or Berkeley, we would prefer Hahn Brothers as packers of this rather fragile material. However you may use your judgement. The weathervanes will be ready for a pick up at your instructions, by February 1st or earlier.

Since you retained the two photographs, you have the necessary data for your catalogue. Incidentally, what did you decide about the Merry-Go-Round Horse, which you seemed to want -- according to your first letter? This may be included if you so desire, and if you advise me accordingly.

Sincerely yours

EGH1a



The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. SAcramento 2-2452

23 December 1963

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James Thrall Soby

Eloise Spaeth

Francis Henry Taylor

Emily Hall Tremaine

Hudson D. Walker

John Walker

Suzette M. Zacher

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

As Lloyd has probably told you, at the Board Meeting last week it was decided that the awards for critical writing on contemporary art should be announced officially and presented to the winners at an affair to be given sometime near the end of January.

It was also decided that at this time no effort should be made to convert it into a benefit for the Federation or into a large or social activity.

Sidney and I have put our heads together and come up with the following program. A luncheon will be given on Friday, January 29th, at the Savoy-Plaza Hotel. AFA Trustees will be invited to attend, to bring guests if they so desire, and by charging an extra amount per plate to each Trustee any extra costs will be underwritten.

We propose to prepare a news release for the national press describing the event. This would be a preliminary release and not name the prize winners. Then a second release could be given out at the time of the luncheon which would be a follow-up and naturally would name the award winners.

In preparing this release may we make a point that these awards will continue to be an annual event? I understand that the Foundation will always remain anonymous. It would be my thought to prepare this preliminary announcement for the papers and then get copies of it to you and Lloyd before releasing it in order to be sure that we had everything down in proper fashion.

We would also like to time this announcement to go out in the mail as a separate insert in the January edition of the AFA Newsletter.

With very best personal regards and especially kind wishes to you for Christmas and the New Year. I will be getting in touch with you next Tuesday or Wednesday.

Sincerely,

Barton

13 YEARS OF ACTIVE SERVICE TO ART IN AFA
George Burton Cumming
Director

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December 2, 1953

Mr. Stephen Bone
140 Haverstock Hill
London N. W. 3, England

Dear Mr. Bone:

For some unknown reason two envelopes sent out on separate occasions containing Shahn photographs, were returned to us and I am trying once again, this time sending the package care of the Manchester Guardian, the address of which appears in your last letter.

I am very sorry if I have caused you any inconvenience.

Sincerely yours

EOH1a

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J. DEWEY BISGARD, M. D.
1480 MEDICAL ARTS BUILDING
OMAHA 2, NEBRASKA

December 18, 1953

Miss Edith Halpert
Downtown Galleries
Madison at 51st Street
New York, New York

Dear Miss Halpert:

I want to thank you for sending the picture so promptly but I was surprised and disappointed when I unpacked it that you had shipped it without a frame. Since I expected to receive a frame, I asked my bank to stop payment on the check so that I might have an opportunity to go in and discuss the matter with you.

Unfortunately, when I called at your gallery to negotiate the purchase you were in Washington and I discussed a proposed deal with both the young man at the desk and Mr. Merins, and apparently I did not make my position clear to them. I told them that you had said that you intended to have a new and more appropriate frame made up for the picture, and I wondered if you would send the picture with the old original frame and discount the price of the new frame. Consequently, when I received your invoice with the discount of \$25.00, I assumed you were sending the picture with the original frame and Mrs. Bisgard sent you a letter agreeing to the purchase on that basis.

If you will send the original frame with the express prepaid, I will send you my check in payment. I would suggest that you send it regular express rather than air express because as you know the latter is about twice as expensive.

I regret the misunderstanding and I trust that you will be agreeable to sending on the frame as suggested.

Best wishes for a very good Christmas.

Sincerely Yours,

J. Dewey Bisgard
J. Dewey Bisgard, M. D.

JDB/jf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NATHAN CUMMINGS
176 LAKE SHORE DRIVE
CHICAGO

December
Eleventh
1953

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

My acknowledgment of your
invitation to the Open House on
Sunday, December 13th, from four
to seven o'clock at The Downtown
Gallery has been delayed due to my
absence from Chicago.

With my present plans, I
shall not be in New York on the 13th
and cannot avail myself of the invi-
tation to attend the Open House.

Thank you for remembering
me.

Sincerely yours,



The Gift and the Buyer

the magazine of gifts and decorative accessories

212 FIFTH AVENUE
NEW YORK 10, N. Y.

December 7, 1953

to publishing information regarding sales transactions,
architects are responsible for obtaining written permission
both artist and purchaser involved. If it cannot be
listed after a reasonable search whether an artist or
user is living, it can be assumed that the information
is published 60 years after the date of sale.

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Attached is a copy of my foray into the art world, which is a very
pleasant change from the business machine universe. Would you be
good enough to let me know by phone if there are any inaccuracies
or errors in terminology?

If I may, I would like to check the captions for the pictures
with you when we get around to doing them.

It was very good to meet you and may I thank you again for all
your helpfulness.

Sincerely,
OFFICE MANAGEMENT

Robert M. Smith

Robert M. Smith
Managing Editor

RMS/bs - Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1953

Mr. William M. Lane

Mr. William Lane
Standard Pyrocoloid Corp.,
Leominster, Massachusetts

Dear Mr. Lane:

Consignment #4119

Sheeler
Demuth

Architectural Planes
Aviary

This morning I checked the records and find that you were completely right in regard to the previous bill.

Consignment #5480

Hartley

Abstraction

On the new items that you indicated for substitution I failed to check with you on the allocation of bill. To simplify matters for you, I am making a total list so that you may make the notation between and return the slip to me.

Consignment #5476

Kuniyoshi

Still Life

Sheeler

Jalopy

Delmonico (oil)

I am so sorry that I could not carry out my original plan to join you at the Sheelers. I phoned them Sunday afternoon to explain my permanent predicament of being tied down so consistently and missing all the outside fun. After the first of the year I hope to have much more leisure. As a matter of fact, I still hope to get up to see the exhibition at Dover, which, from the Sheeler's description, must look really magnificent. It would also give me a great pleasure to accept your kind invitation to visit at your house.

As usual, it was a great pleasure to spend some time with you on Saturday and I look forward to your next visit. Please try to reserve Sunday, December 13th when we are having a Christmas party here for our friends, and should have lots of fun. I hope that Mrs. Lane can join you on that occasion.

Sincerely yours

EGH:la

The Mainichi Newspapers
Tokyo, Japan

December 12, 1953

Miss Edith Gregor Halpert,
Director,
The Down Town Gallery
32 East 51 Street,
New York, 22, N.Y.,
U. S. A.

Dear Miss Halpert:

We believe, by now, you are in receipt of my letter of November 19 in which all the detailed informations concerning the Kuniyoshi art Exhibition were stated.

Since then, we have been trying to make a final plan, by negotiating with National Modern Museum where the exhibition will be held.

In course of our talk, some change was made in regard to the date of opening the exhibition, namely the exhibition will be opened on the 15th of March 1954. Therefore, we will appreciate it greatly if you will arrange your shipment of the works in such a way that they will arrive in Tokyo by 25th of February.

Changing the subject: we wish to announce to our readers and art enthusiasts here on our new year edition of Mainichi newspaper regarding the exhibition, therefore, will you kindly forward to us at your earliest convenience, list of paintings (or of those expected to take part in the exhibition) and photographs of the works.

Thanking you for your kind cooperation.

Sincerely yours,

Chuzo Moriguchi
CHUZO MORIGUCHI
Chief,
Special Project Dept.

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NOV 21 1953

December 16, 1953

SIDNEY SIMON

Mr. Harvard H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

Dear Harvey:

Thank you for your letter -- and the check.

Your Mr. Sidney Simon has communicated with me and we have already mailed him a copy of the consignment listing all the information he requested. The paintings will be ready for Budworth whenever the arrangements call for the pick up. There was a very good article in "Perspectives" in the event that Mr. Simon wants to use some of the data for his announcement or catalogue. We tucked away all the paintings that you selected and the sales in the interim were limited to the other paintings in our possession. Incidentally, it just occurred to me that I promised to include a number of watercolors. These need not be catalogued and can be just listed as "A group of watercolors". Since you left the selection to me, I shall send you about twenty of these small superb paintings, giving you a choice for hanging. A consignment list of these will follow shortly after I receive your confirmation.

I am sorry to be so late about all this, but the Christmas show at the gallery has really been one of these unique events one dreams about but never expect to happen. All I can say is that my feet hurt dreadfully and the bookkeeper is home recuperating from sales entries in the ledger. It all proves that there is a large public and from what I hear, you have occasion to know this is so based on the fabulous success you have had with your sales gallery. Some day I should like to send you an exhibition "Art Gems" by the big shots -- all priced between \$100 and \$500. It certainly is a drawing card and the purchasers leave gurgling with joy.

I look forward to seeing you in January when we can discuss all the other matters mentioned in your letter.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I should like to use either one
of his best or perhaps his last—
or lacking that one of his best recent
ones. Can you fill the bill on
any of these? I'd have to have
the photo if possible by the beginning
of next week.

Yours

H

December 18, 1953

Mr. George L. K. Morris
1 Sutton Place South
New York 28, N. Y.

Dear George:

May I suggest that you call a meeting after the first of the year to discuss the Welfare Fund. I believe your committee comprises David Fredenthal and Jack Levine. It might be a good idea to have Davis, Shahn and Zorach sit in with you and discuss the final plans for the distribution, reorganization or whatever you wish to do about the Fund.

Sincerely yours

EGH:la
Copy to Charles Alan

[Dec. 1953]

DOROTHY W. BROWN
2611 NORTH LAKE DRIVE
MILWAUKEE 11, WISCONSIN

Edgewood 2 -
0114

Mrs. Halpert
Downtown Gallery
32 E 51st St
New York 22, N.Y.

Dear Mrs. Halpert:

As I am enclosing a check
for the \$150.00 balance on the
Kuniyoshi drawing "Victor, Cal." /41,
I am not returning the contract
with signature. You may bill
me for parcel post, the cost of
which I did not figure out —
too excited over the parcel.

OHIO UNIVERSITY
SESQUICENTENNIAL COMMITTEE
ATHENS, OHIO

2 December, 1953

The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Att: Edith Halpert, Dir.

Dear Miss Halpert,

Thank you for your letter of Sept. 22 - I visited N. Y. at a very awkward moment for making gallery contacts but other business required my attention at that time. I may not be able to get to N. Y. again before our show is formulated. We want to have our final decisions made by March 1 so we can our catalog in work.

Can you definitely loan us "That Red One" by Dove for our show? That was my first choice. "Flat Surfaces" would be acceptable if first selection is not available. Could you furnish us with a glossy print of the one you can spare and any biographical data you have handy for our catalog? We plan to reproduce it and we hope to get out a rather handsome catalog. Also give us the valuation so we can cover it - you will receive confirmation of coverage from our broker before shipping date.

We have made out an official loan request form which I am enclosing herewith - it will answer other questions you may have in your mind about our show. We feel it will be an important show, especially for a University to formulate as exhibitions of this quality are generally confined to large museums in metropolitan centers.

As for the Davis painting - I am sending a loan request to I.B.M. for Davis's Wisine Park. It is larger than I want (Our gallery is small) and you may have in mind a small Davis we could borrow which would serve our purpose as well. If you have one in your possession I would appreciate hearing about it.

Our living painter's list includes Sheeler, Hopper, Feininger, Burchfield, Stuenkel, Stamos, Motherwell, Ruvulo, Shahn, Wyeth, Davis, Albright, Pieriera, Lebrun and Tobey (I believe Tobey is still living). Thought you might be interested in our selection of contemporaries. And those of the contemporary school but who have passed on we have Marin, Hartley, Demuth,

Ohio University Sesquicentennial... 1804-1954



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December 4, 1963

Dear Mrs. Halpern,

Your letter just arrived saying that you had not received acknowledgment for the "Four Lemons". Dr. Wigodsky took the receipt to mail to you as soon as the picture came. But there is always a possibility that it is still on his desk. He is out of town, but will be back the first of next week and I'll check with him. In the meantime, I wanted to let you know the painting is "safe" - over one month and causing much comment.

I still have the picture, and am hoping it will be my Christmas present. As soon as someone decides to give it to me - I hope - I will let you know.

Sincerely, Dr. Ben Wigodsky

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20

COMMONWEALTH OF VIRGINIA



24 December, 1953

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Mr. Cheek has referred your letter of December 17
to my attention.

We shall be pleased to lend you our Stuart Davis
painting, "Little Giant Still Life", for the Davis
Retrospective to be held at your gallery in March, 1954.

Unless we hear to the contrary, we shall plan to
ship the painting to you on or about February 15.

Very sincerely yours,

Muriel B. Christison
(Mrs.) Muriel B. Christison
Associate Director for
Collections and Education

MBC:ecw

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THE BUTLER ART INSTITUTE



December 4, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter of November 19, and also the very fine announcement invitation to your open house on December 13, which I am sorry to say that Dorothy and I will not be able to attend.

I shall have the Davis silk screen framed up and hung in our studio.

I thought you would be interested in the enclosed clipping concerning a recent gift of Tschacbasovs. Just yesterday we received two more paintings as follows: "Philippine Reminiscences" by Edward Millman, given by Samuel N. Tonkin and "Tagalog Imagery" by Edward Millman, given by Sidney Freedman. The arrangement for these gifts was made through Samuel G. Goldberg. No doubt you know all these people. We are planning to have an exhibit of the Tschacbasovs on Sunday, March 7, 1953 (opening day) at which time Mr. Goldberg, Mr. Cohn and Tschacbasov will be here.

I note your suggestions as to the time payment plan. Before making a decision, I will get in touch with one of the local banks to see whether or not they may be interested in financing this. I will also get in touch with Otto Spaeth as you suggest. I had a nice talk with Spaeth at the Federation Convention but did not think at the time to ask for his plan.

Dorothy recently had a domestic accident in which she was severely scalded. She was in the hospital for almost a month, but is now home and on the mend. Her eyes were particularly badly burned but thank goodness there will be no impairment of vision. This has caused us to delay all plans, so our New York trip will now have to be sometime in the winter. With our best to you, I am

Sincerely,

Joe G. Butler
Director

JGB:bj

Trustees: Mrs. Henry A. Butler, Dr. Austin Elmsesser, Judge John W. Ford, Mr. Wm. J. Hitchcock, Jr.,
Dr. Arthur B. McGraw, Mr. Wm. F. Maag, Jr., Mr. Jerald S. Meyer, Mr. W. W. Thornton,
Mrs. Fred Tod, Mr. A. M. Westlake, Mr. Jas. L. Wick, Jr.
Director: Mr. Joe G. Butler

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MUNSON • WILLIAMS • PROCTOR
INSTITUTE

312-318 GENESSEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM

Harris K. Prior, Director

December 8, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks for your handsome greeting card and the invitation to your Open House. I doubt that I can make it to New York again so soon; but if I can find a good enough excuse, I'll just show up at 32 East 51st Street.

Many thanks, and Greetings of the Season to you and your Staff.

Sincerely,

Harris K. Prior

Harris K. Prior
Director
Community Arts Program

HKP:mg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 1, 1963

Mr. R. A. A. Hentschel
1117 15th Street
Waynesboro, Virginia

Dear Mr. Hentschel:

John Marin, Jr., referred your letter to me.

Indeed the deferred payment arrangement as outlined by you will be entirely satisfactory and I am sending you a bill accordingly. You are to be congratulated on your choice of the Marin and I know that you will enjoy living with this remarkable painting.

Although I did not have the pleasure of seeing you during your visit, may I extend my best wishes for a rapid and complete recovery. I look forward to seeing you when you are next in New York.

Sincerely yours

BGH:la

UNIVERSITY OF CALIFORNIA

LOS ANGELES: DEPARTMENT OF ART

December 2, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

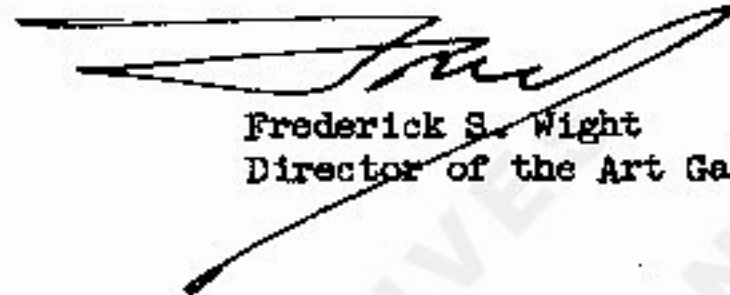
Dear Edith:

Thanks for your letter. Dallas is a good suggestion and I shall follow it up. If you look back, you will see that I did ply Ted Richardson and he was obliged to decline. But we are now scheduling half a year later and perhaps it will be possible for him. I told you, I believe, that the De Young Museum will go along next autumn.

I believe that I shall be in New York toward the end of January. Will Sheeler be in your part of the world at the time? Don't tell me that he is going to be in Florida with his paintings.

All best wishes.

Cordially,



Frederick S. Wight
Director of the Art Galleries

FSW:IQ

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Garden 6-9088



[Dec. 1953]

TWIST HILL
NEWTOWN, CONNECTICUT

Saturday morning.

Dear Edith:

Now that my finger has cleared up, I can write again. I do so hope Lawrence explained that it was because of this finger I couldn't finish the form letters. It almost finished me doing the mail, but being dictation I knew I had to do it. Apparently the cut became infected from the carbon paper. However, now all's well.

You must have left at the crack of dawn Friday, for when I asked Lawrence if you were in your office, he said you had gone out and wouldn't be back until about one.

I wanted to tell you about the finger and also that I had to drive Bayard back because the digitalis poisoning had hit him (it does this every few months) and he had to have his dosage changed.

Also, very much on my mind is the fact that I owe you for - 1 chalk dog, 1 chalk ewe and lamb, 1 velvet, and one fractur. You never did tell me how much they were, and I do so want to pay for them because I know they were yours personally and also because I feel very deeply about you letting me have them. It will probably

THE MUSEUM OF FINE ARTS OF HOUSTON
HOUSTON 5, TEXAS

LEE H. B. MALONE, DIRECTOR
JAMES CHILLMAN, JR., CONSULTANT

FRANCIS G. COATES, PRESIDENT
MRS. JOHN H. BLAFFER, VICE PRESIDENT
MRS. JOHN P. BULLINGTON, SECRETARY
THEODORE E. SWIGART, TREASURER

December 23, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Edith:

I wish to acknowledge your letter of December 17 which was so fully charged with information of various kinds. I am chagrined that you have not yet received the Marin catalog but we have recently set up a routine in this department. The catalogs were sent to you yesterday.

The show looks very fine indeed in our new Blaffer room with its soft grey green walls and everyone who sees it is most enthusiastic including the Strauses who saw it on the opening day. The Dove poster was returned to you last week and should be in your hands by now.

I will see what I can do about following through on the sale of the "Peach Tree" to Bob Straus and we are sending you clippings under separate cover.

Thank you many times again for all your great help in making this swell show available to us.

Yours very sincerely,


Lee Malone
Director

P.S. To keep the record straight I am enclosing another letter on the River Oaks Garden exhibition.

LM:rv

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THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director
In Charge of Music

December 15, 1953

Mrs. Edith G. Halpert,
32 E. 51st Street,
New York City.

Dear Mrs. Halpert:

As you must have heard on December 8th I wrote to John Marin Jr., expressing our pleasure about the Marin Exhibition at the American Academy of Arts and Letters, promising to lend the one picture asked for, the Fifth Avenue Looking West, and asking him and you about the possibility of having in our Gallery a symposium of tributes by well known critics and artists. I said that we would be glad to keep the rest of our Unit intact for such an occasion. Now I have just received a telegram from Lamont Moore, new director of the Yale University Gallery, announcing a "limited but choice" selection of Marin's best work from January 15th to February 15th, and inviting as many works from our Collection as we can lend. These two exhibitions will be at approximately the same time and I know you will be in touch with both, doing all you can to make each one an occasion. I will of course lend a good many of our Marins to Yale as requested and therefore that date would not be appropriate for our symposium in Washington. We would have to postpone that until next spring or next fall, a year after his death. I am sorry to have to confer with you at long distance but I would like to hear about how best to cooperate in the important labor of love honoring America's number one painter and our dear friend.

Sincerely yours,

Duncan Phillips

DP.E

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December 29, 1953

Mr. Harris K. Prior, Director
Community Arts Program
Munson-Williams-Proctor Institute
312 Genesee Street
Utica 4, New York

Dear Mr. Prior:

Thank you so much for your check. The second payment may be made at your convenience any time during the year of 1954.

I am still waiting to get the information regarding the Madelman. It may amuse you to know that Knoedler paid \$900 for the portrait head and that the previous price was \$1800. I am so delighted that I have been able to help you with this acquisition. Furthermore, I am now working on a large Lachaise bronze which may also be in the "bargain" category. As soon as the photograph arrives I shall forward it to you with the inclusive data.

Meanwhile, I hope that you have a very Happy Holiday and a wonderful New Year.

Sincerely yours

ENHla

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December 18, 1963

Mrs. Virginia van Bark
7446 Darby Avenue
Reseda, California

Dear Mrs. van Bark

I am listing below the current valuations of
the paintings and drawings by Bernard Karfiol
-- in your possession:

Full Length Portrait - Oil-Virginia	\$1500.
Watercolor - Virginia	180.
Still Life - Oil - Early	350.
V. Seated at Desk - Oil	600.
2 small Oil sketches - Perkins Cove, O.	100.
"Boys and Ponies" Oil 18x24	350.
Watercolor - "Cuban Nude"	125.
Pen and Ink - Barn	65.
"Bathers" Oil 24x30	1500.
Maine Trees - Oil 18x26	500.
V. Under Pine Tree - Oil 18x22	500.
"Shacks" Early Perkin's Cove Scene 20x25	400.
Early Portrait Oil Virginia 17x23	250.
Seated Nude - Oil 14x20	450.
Nude Before Screen Oil 16x22	350.
George & Virginia as Children Oil. Oval	350.

December 1, 1963

The American Federation of Arts
1093 Fifth Avenue
New York, N. Y.

Gentlemen:

Since the paintings selected from the Whitney Museum exhibition for circulating are about to be returned, may I ask that you deliver the following directly to The Alan Gallery accompanied by two receipts so that Mr. Alan can send us one for our records.

Thank you for your cooperation.

Karl Zerbe	Diesel Engine #2
Edmund Lewandowski	Hull 101
David Fredenthal	Stony Beach

Sincerely yours

EGH1a

of the best years of Harnett's life. Therefore if we expand our criteria to include Pipes All 'Round we are driven into a completely inexplicable contradiction: that Harnett simultaneously drew and painted like a first-rate master and a fifth-rate follower, and this makes no sense at all. The only thing that does make sense is the other conclusion - that Pipes All 'Round is not by Harnett but is a varied copy of his work by somebody else.

This conclusion is underlined by much additional evidence. All the masterly Harnetts are signed in certain ways which change slightly with the years, while the signatures on all the poor paintings ascribed to Harnett deviate markedly from these patterns. If signatures of the same type as those which appear on the bad pictures also appeared on the good ones, there might be some reason to regard them as authentic, but they don't. In other words, we are faced here, too, with relatively unskilled copying.

Pipes All 'Round is inconsistent in style with every other known Harnett of 1879, but it is completely consistent with a group of eleven other paintings ascribed to this artist, some of them undated, others dated between 1877 and 1890. In some cases these pictures reproduce specific motifs which Harnett is known to have used, and one of them, A Bachelor's Comfort, is as close to Harnett's Old South Carolina as Pipes All 'Round is to The Social Club. None of them, however, can be accepted as Harnett for reasons already indicated: I find it quite impossible, for example, to believe that a painter who could produce a Faithful Colt, an Emblems of Peace, or any of the other documentarily provable Harnetts of 1890, could at the same time turn out anything as weak as the Bunch of Asparagus, which is also dated in that year, to say nothing of the fantastic solecism of the signature on that picture; this is pointed out in the book and so need not be analyzed here. However, since all twelve paintings of the group to which Pipes All 'Round, the Bunch of Asparagus, and A Bachelor's Comfort belong are consistent with each other, one is driven to the conclusion that all are by the same painter, a follower of Harnett who knew his work quite well.

Now we come to an aspect of this matter about which I have never published anything and which I shall mention here with the understanding that it is to be held in strictest confidence.

Not all of the twelve paintings in the Artist X group have been traced to their source, but all those which have been traced come from one source - a house in Philadelphia no longer occupied by members of the family that owned it for so many years. The father of the most recent occupant of that house fulfills all the requirements for the identification of Artist X. He knew Harnett extremely well, and his own signed work shows that he was a poor, fumbling painter.

T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 3337
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

December 1, 1953

Miss Edith Halpert
The Downtown Gallery
32 - East 51st Street
New York City

Dear Miss Halpert,

525-480
Thank you for the glossy prints which have just arrived. We would like to request the loan of two weathervanes: The Southdown Lamb #695 and The Steer #202. You will recall from our previous correspondence that we need to have them in our hands by February 15. Will you please send us an evaluation for both pieces, so that we may have them insured through our agent. Please request your shipping agent not to insure them through railway express, as their rates are unnecessarily high.

Thank you for your cooperation and interest. Incidentally our director is interested in securing some early American weathervanes; and it might be that these two would answer that purpose.

I am returning the other glossy prints under separate cover.

Sincerely yours,

Otto M. Bach

Mrs. Otto Karl Bach
Museum-Schools Representative.

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December 17, 1953

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles, California

Dear Fred:

Because there has been a run on Sheeler paintings in the last month or so, and because of other circumstances, the Florida plans have gone by the board. It seems futile to plan two exhibitions and so everything is wide open for the U.O.C. and for F.B.W.

I look forward to seeing you in New York the latter part of January. Sheeler will be here and we can get together and work out a complete program, including perspective museums. It will be so nice to see you.

And so, I send my Greetings of the Season.

Sincerely yours

ESW:la

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F R A N K P E R L S G A L L E R Y

December 14, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I was amused to find you addressing me as "Secretary to Frank Perls", as I thought you knew that I have been here ever since my return from Europe.

I am afraid that I cannot return any copies of Silent Music, nor at this sitting am I able to send you a check for them, however, as soon as Frank Returns from Europe, we shall send a payment.

It has been much too long since Jim and I have been to New York, and we'll have to make a trip by hook or crook soon. When we shall see you and your wonderful sister in Philadelphia.

A very merry Christmas to you, from Jim and me.

Warmest regards,

Barbara Byrnes
Barbara Byrnes

They are all sold!

300 Primmer Drive
San Antonio, Texas
December 29, 1953

Dear Mrs. Halpert,

I did get Four Lanons for Christmas, and am so very pleased. The longer it stays in the living room, the more I like it.

Enclosed is a check for \$365.00. Twenty-five dollars deducted from the price of the painting in advance for framing. I can hardly wait to have it framed and hanging, and off the piece of cardboard.

If any of your trips should bring you to San Antonio, I do wish you'd let us know.

Sincerely,

Jo Ann Wigodsky

Mr. Lee H. B. Malone

December 17, 1953

to the picture for your garden or flower
or whatever exhibition. Please let me know
when they are to be called for so that I can
have them ready for the picture. And let me
know also if there is any additional infor-

Mr. Lee H. B. Malone, Director
The Museum of Fine Arts of Houston
Houston 5, Texas
If you can arrange to send me some of the
prints of the Marin show I would be most grateful.

Dear Lee:

I send you my best wishes for a Happy
Daily, since Bob and Carol Straus called at the
gallery, I have been awaiting the Marin catalogue
which you probably overlooked. Needless to say,
both John and I are very eager to see it and I
hope you will send it to us very shortly.

Also, needless to say, we are very eager to
know how the exhibition looks at the Museum and
whether you are pleased with the selection over
which we labored considerably. We felt that the
cross section was a superb one and naturally
hope that you agree with us.

We are opening our Marin show, comprising paint-
ings of the 1950's, the last week in December
and would love to have the Dove poster for the
window. Would it be possible to withdraw this
from the show and ship it to us separately. I
cannot tell you how grateful we will be for
your cooperation.

The Strauses had their heart set on the "Peach
Tree" painting which we sent to your exhibition,
and therefore we did nothing about urging them
to buy a picture here to carry out your guarantee.
I was a little surprised to find that they will
not see the show in its entirety since they are
off to Europe very shortly. However, I am sure
that there must be a good many other people in
Houston who would be very excited about the Marins
on display and will help you carry out the little
guarantee.

For your information I have been holding on tender-

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

December 19, 1953

selections for the Nebraska Art Association's 64th Annual Exhibition

1. William Zorach	PORTRAIT OF JOSE DE CREEFT	drawing	\$125
2. Niles Spencer	GAS HOUSE DISTRICT	oil	\$1,200
3. Georgia O'Keeffe	LAKE GEORGE BARN	oil	\$2,500
4. Bernard Karfiol	FIR TREES	oil	\$1,000 (800)
5. Arthur Dove	SUNRISE #1	oil	\$1,400 (1,200)
6.	DAWN #2	water color	\$200
7. Charles Sheeler	CONVERSATION PIECE	oil	2200
8. Stuart Davis	MEDIUM STILL LIFE	oil	4500
9. Yasuo Kuniyoshi	VICTOR	drawing	\$150
10. Ben Shahn	SIX	drawing	
alt;	THE ARTIST	drawing	350.

note: we do not have the prices for the Shahn, Davis or Sheeler.
will you please send these on to us.

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next year in 1960 with sufficient time to assemble a truly representative group to make the proper impact on the museum personnel, the critics and the public. At the moment there are a number of pictures in exhibitions abroad with several of key quality. With sufficient time for planning, all such pictures could be earmarked for the exhibition.

The idea of the symposium sounds excellent. All the names mentioned would fit in very well particularly if you would head the group. We would suggest the addition of someone who was very close to Marin, as well as Herbert Seligmann, a neighbor and very close friend of both Marin and Stieglitz. However, this is entirely in your hands.

To maintain the continuity, we are having the annual Marin exhibition during the month of January. In this exhibition we are showing a selection of paintings produced in the 1950's, concentrating more on the paintings that have not been exhibited before. A painting entitled "Spring 1955" was exhibited in our opening show, held in October 1955, and therefore it will be very high to show it for a while longer as there are three other paintings produced during that year which have not been shown before. The painting will be sent to you very shortly.

If there is anything you can do to help us, please do not hesitate to call on us. Mr. and Mrs. Phillips plan to be in New York during the month of January. I do hope that you will plan to see the exhibition as well as placing on view.

We both send our best wishes for the exhibition. This kind of exhibition in Washington as well as New York, of course, can be discussed at a future time. Incidentally, there was nothing to substitute for "Looking West, Fifth Avenue" and therefore we suggested borrowing the painting.

As a matter of fact, I was in Washington for the Thanksgiving holiday and hoped to call on you to discuss plans for the future in relation to the Marin paintings, but felt that Friday following Thanksgiving would be a very bad day to impose on you and just visited the gallery very briefly. However, when you are in New York and have a few moments, both John and I would very much like to discuss with you the plans for the future. Naturally there have been very many requests for exhibitions, and we both agree, and would like to have your reaction to the idea that a Memorial show would be more timely.

ALMA

December 10, 1963

Mr. Serge Stella
22 Radcliffe Boulevard
Glen Head, Long Island

Dear Mr. Stella:

I am enclosing our check for two pastels which we decided to retain from the consignment returned to us by the Truman Gallery some time ago, and completely overlooked during our change of personnel.

We still have in our possession the following

Pastel	Trees
Silverpoint	
Drawing	Portrait of Elshemius

Will you have these two pictures picked up so that the transaction will be entirely complete.

And, if you come across any of the New York or Pittsburgh series in the future, I shall be very glad to consider them.

Sincerely yours

EGH
Copy to Mr. Michael Stella

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their purchase for an office to be amortized, over a ten-year period. Other firms buy paintings, then use reproductions in their publications or in advertisements, which makes the cost of the painting a business expense, and therefore deductible.

But, of course, actually, the paintings do not ~~pk~~ physically deteriorate at all, and may - as has happened so often - increase fantastically in value ^{as} if the artist achieves sudden widespread recognition. Thus, buying good paintings by recognized modern artists, represents a deductible expense in the tax picture, a good investment - or at the very worst, a gamble by the purchaser on his own taste - for the future.

Basically, however, the increasing interest in art in the office, led by such large scale "collector" firms as the Miller Company, the Northern Trust Company, Meta-Mold Aluminum Company, and the advertising firm of Earle Ludgin, has stemmed from the individual tastes of company executives, who felt that they wished to ^{surround} ~~surround~~ themselves with the same type of work in their offices as they had in their homes.

According to Mrs. Halpert, this is a reversal of an earlier ~~xxx~~ trend in which women, rather than men were the first great collectors of contemporary art. She attributes much of the ~~xx~~ change to the effect of the war years when so many men realized for the first time that an interest in art was not effete, and to the influence of the national picture magazines which have through good reproductions of outstanding examples of modern art, created interest in it. Now, although women still are among the best buyers of new works, the number of ^{male} ~~male~~ buyers almost matches them.

She also believes that much of the current interest in art stems directly from the increasing emphasis on sleek, functional lines in office

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Spaul
Ludgin
Palmer

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS 15, OHIO

December 9, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Miss Halpert:

Before ordering the glossy photographs you requested in your letter of November 18, I thought it best to inform you that our usual procedure is to charge persons requesting these prints seventy-five cents a copy.

We could forward thirty-two reprints: three Kuniyoshi's; eighteen John Marin's, (actually there are twenty-eight in the Howald Collection but you already have ten); eight Charles Sheeler's and two Niles Spencers. We do not own any works by Georgia O'Keeffe.

Perhaps your decision on this matter may be influenced somewhat by titles of works represented in our collection. Therefore; I have enclosed a listing containing that data.

I will await your advice pertaining to forwarding the thirty-two glossies.

Very sincerely,

Joan H. Van Buren

Mrs. Hiram H. Van Buren,
Registrar.

Encl.

I really was disappointed not
to hear from you. The frame
of the oil had discouraged
me. I don't like worn holes —
have a couple of them, and am
very tired of them. Still hope
your western clients change
their minds, about doves.

Yours truly

Dorothy H. Brown

Sunday.

I doubt if air mail flies today.

THE OHIO STATE UNIVERSITY

HOWARD L. BEVIS, *President*

COLUMBUS 10

SCHOOL OF FINE AND APPLIED ARTS

HISTORY OF THE ARTS
TRAINING OF ART TEACHERS
PAINTING
SCULPTURE
DESIGN
GRAPHICS
COMMERCIAL ART
APPLIED ARTS

COLLEGE OF EDUCATION

December 4, 1953

The Downtown Gallery
32 East 51st Street
New York, New York

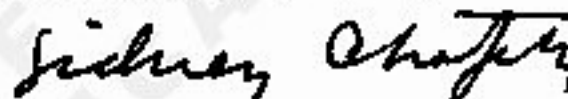
Dear Sirs:

We are in the process of planning a substantial art exhibit program for 1954, 1955, and 1956. If you are able to lend the work of any of the artists you represent, we will be grateful to have information concerning what is available and under what arrangements it may be borrowed.

At present, we are organizing a large show of drawings and idea sketches by contemporary sculptors for the spring of 1954. We will also include photographs of representative sculpture of some of the sculptors.

We will particularly appreciate any help you can give us for this exhibit.

Sincerely yours,



Sidney Chafetz, Chairman
Exhibition Committee

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December fourth,
1 9 5 3

Mrs. Elizabeth Navas,
316 East 66th Street,
New York, N. Y.

Dear Elizabeth:

Since this is a seventeen page manuscript I hate to have additional copies made. Therefore, I hope that you can go through this in the near future and pass it on to Julian Levi - sending your comments in reference to specific pages to me as I am collecting the miscellaneous suggestions to be subsequently presented to Jack Bauer.

There seem to be enough interesting cartoons by Steinberg to take care of the situation and the New Yorker will send us the group of original drawings, which we can photostat and send to the committee for suggestions, etc.

Sincerely yours,

egh-k.
encl.

Copy to:
Mr. Julian Levi.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 29, 1953

Mr. Richard S. Davis
Waysata 8
Minnesota

Dear Mr. Davis:

What with our Christmas show, which was the most astonishing success, and the fact that neither the photographers nor the framers will accept any additional work at the present time, I cannot send you the Davis photograph until after the New Year when I shall include all the data you requested.

Are you planning to be in New York in the near future. I should love have you see the current exhibition of Marin's paintings produced during the 1950's. They are really quite extraordinary when you see them as a unit and I am very proud that the show is being held at this gallery and that Marin was an American. Perhaps some day we can arrange a one-man show of his work at the Institute. We are planning a big Memorial exhibition toward the end of the New Year and shall probably include four or five of the major museums for the exhibition. If you are interested, do let me know.

Meanwhile, my very best regards and best wishes for the New Year.

Sincerely yours

ESKla

December second,
1 9 5 3

Mr. Jerry Bywaters, Director,
Dallas Museum of Fine Arts,
Dallas 10, Texas.

Dear Jerry:

When I returned from my holiday trip - I seem to be quite a gadabout these days - I found your letter and immediately sent you a long telegram.

I am very glad that the Harnetts are being returned as there is considerable clamor for such goods at this time. However, it is perfectly all right for you to retain "Colossal Luck", which belongs to me personally and is not for sale; and the "Munich Still Life", which is the most important example I have available and is certainly among the great paintings by Harnett. There is no hurry making that sale, so that you may keep it several more weeks if you desire and if one of your sugar-daddies comes across, I will be very happy to see one of my great favorites in the Dallas Museum. As you will note from the telegram, I broke down and made a 10% allowance, although the current market for Harnett has jumped sky high and little ones are bringing almost that much.

The "Art for the Office" exhibition has been a howling success. Aside from the direct sales we have made, it has brought in a tremendous number of new people who had no contact with art galleries before. It has also called art to the attention of many businessmen by way of trade publications and will continue to do so as we are getting constant inquiries and interviews with other trade publications. I am enclosing one sample which has been most effective. It may not be a bad idea to have an exhibition of this kind in the Museum. Any furniture manufacturer will be glad to cooperate and there was no difficulty in obtaining an IBM typewriter, a beautiful Ediphone, a Bell dummy telephone, and inter-com etc. There is nothing like a new gimmick to broaden the art base and I am hoping that this exhibition will be of value



OFFICE OF THE DIRECTOR

THE NATIONAL GALLERY OF CANADA
OTTAWA

December 11, 1953.

Dear Miss Halpert:

Further to my letter of November 6, I should tell you that we have thought over your suggestion of an exhibition of the work of Canadian artists exchange between your Gallery and ourselves. It was felt that the exchange would hardly be an equal one if it is between a national institution and a dealer's gallery, and that we might be accused of favouritism to one particular dealer. I am, however, greatly interested in your very commendable idea of bringing Canadian art before the American public, and I should advise you to get in touch with one of our leading dealer's galleries such as the Dominion Gallery, Montreal (1438 Sherbrooke Street West) or perhaps the Robertson Galleries in Ottawa (103 Queen Street). I should personally be very glad to see such an exhibition take place in New York.

Yours sincerely,

Robert Hubbard

R. H. Hubbard,
Curator of Canadian Art.

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22, N.Y., U.S.A.

RHH/C

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December 18, 1953

Mr. Stuart Davis
43 Seventh Avenue
New York, N. Y.

Dear Stuart:

As you know, there has been some talk about reorganizing the Downtown Gallery Welfare Fund, now that so many of the artists are no longer with this gallery.

It has been proposed that three members of The Alan Gallery meet with three members of The Downtown Gallery to discuss the reorganization of the fund, and I have therefore suggested that George Morris, as chairman of the committee communicate with you right after the first of the year for the purpose of arranging of such a meeting.

Sincerely yours

EGH:la

Stuart
Zorach

TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 10, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

December 18, 1953

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Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have at last been able to clear a little time in order to answer your letter of October 19. I am very much afraid that answering it will take a little time and that this letter will, accordingly, not be short, for what is involved here is a thing upon which I have repeatedly insisted over the years - that attributions cannot be arrived at by any simple or general formula. Each attribution must be the result of a structure of factors some of which may be meaningless in themselves but take on significance in the total context of the individual painting.

At the bottom of every such structure lies the ultimate, finally determining question of style. In a way, my figure of speech here is inaccurate. An artist's style is more like a river than a pyramid; it moves along in time and meanders to a greater or less degree depending upon the artist's personality and upon external circumstances. Le style, c'est l'homme; therefore one studies l'homme in order to arrive at a surer definition of le style.

The Harnett who emerges from my reading of the evidence was an extremely consistent and methodical person. He was not a Picasso, who changes his style as easily as he changes his hats. Harnett matured very slowly. He did not begin to paint until he was 26 years old (or older if, as some of the documents suggest, he was born before 1848), but, once started, his career, as a result of his long, pent-up maturing, came very quickly to its stylistic fruition and remained on a remarkably even keel to its end. He fumbled a little at the beginning, as is shown by some of the little oil sketches of his first year, 1874, but even many of these are completely consistent with the works of his full maturity, as are some of his charcoal drawings of that year and the year before, to say nothing of the Cupid and the Head of Minerva, which are known only through the old photographs. It is certain that by 1876, when he painted the Wichita and Chase pictures, he was fully launched, and the stylistic changes of later years are slight. He stopped building up match heads and book corners in relief, and he experimented for a time with a sparkling, miniaturistic manner; otherwise his stylistic changes were extremely few. This is not remarkable in view of the fact that his career was quite short; it

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

December 23, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Kuniyoshi painting "Forbidden Fruit" is being shipped today. Enclosed are the color transparencies of "Fakirs" and "Amazing Juggler" which you also so kindly sent us.

As Mr. Geske told you we are very much indebted to you for sending this picture to Lincoln. As a long time 'fan' of Mr. Kuniyoshi's I should like to add my thanks to his. It was a wonderful experience to see one of the later works of this artist.

Sincerely,

Betty Sieler
(Mrs.) Betty Sieler

ENCL

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ted bill to Mr. Rossiter,
~ What is the latest
news in the Art World?

As always,
Maxim Karolik

December 2nd, 1953

Mrs. Edith Gregor Halpert
December 18, 1953

Page Five

I am most interested to learn that you disagree with my attributions so far as some of the authentic Harnetts are concerned. I should appreciate it deeply if you would be kind enough to specify which attributions you do not like and why. I should also deeply appreciate having the data on other paintings of which you speak.

The book seems to be doing well, but new material is drifting in slowly. You know about the new After the Hunt, which is the most exciting thing that has happened in years. When I was at Yale recently I was shown a delightful miniaturistic Harnett of the Munich days and hope soon to have photographs and data on it for you. I have located the daughter of H. H. Baker, some of the documents of his life, and several more of his violin pictures. Also the daughter-in-law of B.J. Harnett, and some material about him; he turns out to have been in the steamship business, to have lived in many parts of the world, and to have died in New York in 1914. He was not related to W.H. One of the most curious of my recent finds is a complete and very exact copy of the Harnett chromo, down to and including Harnett's name and address on the letter, but signed "F. Califano." (See my book, Page 158.)

Best regards,



Alfred V. Frankenstein,
Music and Art Critic

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Mr. E. P. Richardson

December 23, 1953

A retrospective exhibition of Marin's work is now on view at the Museum of Fine Arts in Boston, Texas, and Marin will be honored by Yale with a one man show in January of loans obtained for Yale almost a Dozennate there; and another retrospective of Arts and Letters, of which he was made a member years ago. These too are being borrowed from private collections in New York and its environs. I have a notice that the entire group of paintings from the Fleishman Collection, by the Museum of Fine Arts, Boston, and by the Art Institute of Chicago, will be exhibited in Detroit, Michigan, together with a recent photograph of the artist.

I hope you are pleased with the selection we made to fill in the gaps in the Fleishman Collection. No doubt you will use the large Circus painting belonging to Bob Tannahill -- or is it in your collection now? And his 1932 New York oil, as well as the watercolors you have. I am also enclosing at this time two publicity releases; one which I wrote in conjunction with our forthcoming show in January, and another sent out last year. The Mackinlay Helm book and other publications on Marin, all of which I am sure are displayed in Larry's library, contain much additional information. Also, it occurred to me that the Museum might want to sell during the exhibition, the last book published on John Marin, containing the artist's own text and both color and black and white reproductions of pictures he selected for publication. This book was issued by the Twin Editions, but we are now in the process of buying out the entire lot and will be glad to consign some to you if you so desire. Larry can show you his copy which sells at \$32.50. We should be glad to split our commission from the publisher unless we succeed in buying the entire group now that Mr. Frohn who was responsible for the book, is deceased.

I hope the show is a great success. If there is any other information you desire, please let me know.

My best wishes for a Merry Christmas and a Very Happy New Year.

Sincerely yours

More.....

AMERICAN PAINTING 1954

Dwight Kirsch, Director of Exhibition

Dear Edith:

Dec. 24, 1953

My selection of paintings for our 1954 Exhibition in Richmond and Des Moines is now complete enough to enable me to give you a request list of artists and paintings. This information is given on the attached page, along with details concerning date of collecting for packing. Photographs are needed, too, for use as catalog illustrations and publicity.

I am going to Richmond the first week in January to complete arrangement of details. It would help me greatly to have you send me the following material, to reach me at the address in New York given below by December 30:

Check list, indicating whether paintings invited are available for the exhibition.
Record blanks properly filled out
Photographs now available

Other photographs that need to be made can be mailed early in January to the Virginia Museum of Fine Arts in Richmond, care of Mr. Leslie Cheek Jr., Director.

Your patience in showing me numerous paintings of high quality and your willing co-operation in this project are greatly appreciated by me, and by the Virginia Museum staff. I feel confident that this will be a stimulating exhibition, representing many significant aspects of American Painting of the past four years.

With thanks and good wishes.

Sincerely,

Dwight Kirsch
Dwight Kirsch
Director of Exhibition

Please forward material in December to me
c/o Barbizon-Plaza Hotel
101 West 58th Street, New York, N. Y.

19 Feb-21 Mar The Virginia Museum of Fine Arts; Richmond
5 April-2 May The Des Moines Art Center; Des Moines, Iowa

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December 30, 1953

Mr. Benjamin Sonnenberg
19 Graneray Park South
New York, N. Y.

Dear Mr. Sonnenberg:

The little man was a gift from Judge and Mrs. Samuel Rosenman. No doubt their card was inadvertently mislaid.

Mrs. Halpert telephoned you on Wednesday, but had to go off to Boston in the late afternoon, and asked me to send you this information together with her best wishes for a Happy New Year.

Sincerely yours

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JACKSON HOLE, WYOMING-1953

December 16, 1953

Mr. Eberhard Giese
Kunst und Antiquitäten
Kalkreuthstraße, 3
Berlin W 30, Germany

Dear Mr. Giese:

When I returned from a short trip I found your very nice letter, together with the two photographs.

I am most appreciative of your friendly attitude and hope that you will continue sending me information about any possible purchases of American art.

Unfortunately, neither of the two artists -- Eaton and Bierstadt -- happen to be favorites of mine. I communicated with two collectors of Nineteenth century American art, but neither was interested in these specific pictures. Thus, I am returning the photographs to you.

I hope this will not discourage you from sending me other photographs from time to time -- preferably in the way of Harnetts or comparable artists in the trompe l'oeil tradition.

May I extend my best wishes for a Happy Holiday.

Sincerely yours

EGH:la

December 18, 1963

Miss Emily S. Nathan
551 Madison Avenue
New York 22, N. Y.

Dear Miss Nathan:

I am so sorry that the mad house at the gallery yesterday prevented me from returning your call until after five, when I knew that it was too late to reach you.

I think your choice of the small head is an excellent one as -- with the artists you have already chosen -- it will have a special distinction in both subject matter and treatment.

Zorach too is very pleased with the choice. He has agreed to the terms specified in your letter, but I would suggest that you send the formal letter of agreement to the Downtown Gallery, repeating the specifications in your letter.

The idea indeed is a very interesting one and I hope that it revives interest in the use of silver for sculpture as well as for utilitarian objects.

My best regards.

Sincerely yours

EGHla

December 29, 1953

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Mrs. Thomas A. Tarr
Box 504
Bartlesville, Oklahoma

Dear Mrs. Tarr:

In the absence of Mrs. Halpert, who is on a vacation, I am answering your letter.

She will return shortly after the New Year, and will, I am sure, take care of your request.

Sincerely yours

December 10, 1953

Mr. Carroll E. Hogan
Curator of Prints
Dallas Museum of Fine Arts
Dallas, Texas

Dear Mr. Hogan:

In going through our records, I find a consignment form dated April 21st listing ten prints which we sent to you, but which were not accepted for inclusion in your exhibition.

With the change of personnel in the gallery, I cannot ascertain whether you had planned to keep the prints for some other purpose as we seem to have no data indicating the return of this group.

Would you be good enough to give me this information at your earliest convenience.

My best regards.

Sincerely yours

EGH:la

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December 29, 1953

Mr. Norman A. Geske, Acting Director
University Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Geske:

Thank you for your very nice letter, and thank you also for shipping the painting to us.

If the Museum of Modern art does not require "Forbidden Fruit" for the Memorial show opening in Japan before the close of your exhibition, I shall send on the painting to you. If, however, we cannot withhold it, I am sure that you will understand, and naturally, we shall have to depend on the absentee impact.

Meanwhile, we are preparing the other pictures for your exhibition. The valuations are as follows:

Charles Sheeler	Conversation Piece	\$2200.
Stuart Davis	Medium Still Life	4500.
Ben Shahn	Six	450.
Alt	The Artist	350.

I note at the bottom of your letter -- much to my consternation -- that you plan to pick up January 4th. In our previous correspondence the show was scheduled for March with a pick up date in February. So that the paintings will not be away from New York for an unusually long period, cant we return to the original plan of February shipment, or at least later in January. Our stock room is beginning to look like a man's closet after his wife makes a contribution to the Salvation Army. However, if this will disrupt you too much, let me know and we shall do our utmost to cooperate. I am leaving for a vacation but shall be back early in January, when I shall get busy on assembling the paintings for you.

And so, a Happy New Year to you.

Sincerely yours

HENRY R. HOPE, EDITOR
COLLEGE ART JOURNAL
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

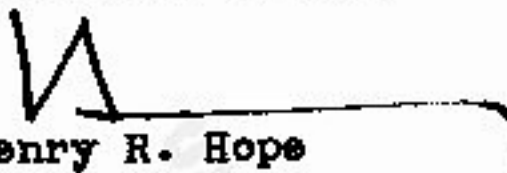
December 8, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

Thanks for sending the photograph of the Marin as well as suggestions of persons who might write a suitable memorial article about him. I will get in touch with one or more of them and try to get this material into the next issue of the Journal instead of rushing something incomplete into the present one.

Sincerely yours,


Henry R. Hope

HRH:bm

P.S. Am going to be in town this week, but have to get back before your party. Will come in to see you however.

If you have Milquist's address, would you please forward the enclosed?

Also, it might be interesting to have an account of the making of the Marin film. I believe the man's name was Jim Case at Princeton, but would appreciate if you would let me know exactly.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPring 7

0770

HERMON MORE, *Director*

LLOYD GOODRICH, *Associate Director*



JOHN I. H. BAUR, *Curator*

ROSALIND IRVINE, *Associate Curator*

MARGARET MCKELLAR, *Executive Secretary*

December 10, 1953

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Edith:

As you know, we are at present engaged in going over our collection in detail, preparatory to opening up in our new building on West 54th Street. The Museum owns four paintings and one drawing by Bernard Karfiol, as follows:

Boys and Ponies. Oil. 1927.
Fishing Village. Oil. 1930.
Hilda. Oil. 1929.
Standing Nude. Oil. 1923.
Standing Figure. Pen drawing. 1926.

We feel that all of these are excellent examples of Karfiol's work. However, all the oils are dated within seven years. Karfiol was an important pioneer of modern art in this country, and we do not feel that this representation does justice to this aspect of his life and art.

In our exhibition, "Pioneers of Modern Art in America" in 1946 we included Karfiol's oil, Boy Bathers, of 1916. We all liked the picture very much and felt that it was a fine example of the artist's early style. Would it be possible to make an exchange of one of our paintings for this early Karfiol? The one we have in mind is our Standing Nude, of which I enclose a photograph. I certainly hope that this may be possible, as it would much improve our representation of this outstanding American painter.

Sincerely yours,

Associate Director

LG:FM
Enclosure.

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December 16, 1968

Mr. Nathan Rosenbluth
1757 Topping Avenue
Bronx, New York

Dear Mr. Rosenbluth:

I cannot resist writing to tell you that your gift and your note are a pleasant new experience in my career.

Although I have extended many courtesies in the past, this is the first time that I have had the privilege of receiving an acknowledgement as gracious as yours. I am very grateful for this experience.

Sincerely yours

ESK:la

LAURENCE H. ELDREDGE
President

HENRY C. FITZ
Vice-President

EDWARD STARR, JR.
Financial Vice-President

EDWARD S. LOWER
Treasurer

JAMES KIRK MERRICK
Secretary

DOROTHY KOHL
Executive Director

The Philadelphia Art Alliance

251 SOUTH EIGHTEENTH STREET • PHILADELPHIA 3

December 22, 1953

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Evidently there has been an obstacle to our chances of getting the Marin exhibition for the Art Alliance. My cousin, Joseph Gold, has been I think persuaded by Bob Carlin, who wants the show for his gallery here, to not commit himself to a purchase.

Of course, we at the Art Alliance would love to have a Marin show but now cannot guarantee a purchaser. However, it does seem to me that considering the prestige our galleries hold in Philadelphia that we could expect something worthwhile to happen here, if anywhere in this city.

Time is growing short towards the date when we would need the work and I would like to know as soon as possible, and certainly no later than January 8 when the next Arts and Program Committee meeting will be held, a definite decision on your part as to the possibility of our getting the exhibition.

With best regards and wishes for a Happy New Year,

Very sincerely,

Albert Gold

Albert Gold
Chairman, Water Color Committee

AG/nsb

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December 17, 1958

Mr. Charles Alan, Director
The Alan Gallery
32 East 68 Street
New York, N. Y.

Dear Charles:

As usual I am answering letters addressed to the artists. This was to Ben Shahn who was invited to invite two artists to participate in an exhibition.

If you are interested in sending to this show, will you use your judgement about the choice and send the postcards accordingly.

Sincerely yours

ECN1a

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

VIRGINIA NEWS. - Feb. 19 - Mar. 21, 54

THE RECORDS - Apr. 3 - May 2, 54

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1.	Marcel	Landscape With Brook	Oil	#9	1951	\$1200.	
2.	Kuniyoshi	Amazing Juggler	"	#97	1952	7500.	OK
3.	"	Juggler #2	Ink Drawing	#225	1952	1000.	
4.	Marin	Wine	Oil	#52/07	1952	3800.	See which is art
5.	"	Sea Piece	"	#51/08	1952	3500.	
6.	"	Peach Trees in Blossom	"	#53/03	1953	3500.	
7.	O'Keeffe	In the Patio #5	"	#109	1951	3000.	OK
8.	Shahn	Cybernetics	Tempera	#161	1953	3500.	OK
9.	Seeler	Steel - Groten	Oil	#58	1953	1800.	OK

THE ALAN GALLERY

32 EAST 51 STREET

NEW YORK 21, N. Y.

December 14, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22

Dear Edith:

Re The Downtown Gallery Artists Welfare Fund:

I told the artists now associated with this gallery that I did not wish to become involved in any way in the handling of their welfare fund. I believe that this money belongs to the artists and that any decisions concerning it should be made only by them. Therefore, I would not like to be present at any meeting to discuss the fund. The artists committees from the two galleries can certainly arrange a time and place to meet and settle what is to be done with the money.

If they decide to distribute the fund, and I receive the total sum, I will be glad to send checks to each artist so that the amount each contributed remains confidential.

I am sending a copy of this letter to George Morris so that he is informed.

Sincerely yours,



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December 29, 1958

Mr. Sidney Chafetz, Chairman
Exhibition Committee
The Ohio State University
Columbus 10, Ohio

Dear Mr. Chafetz:

Enclosed you will find a catalogue of an exhibition held early this season. This will give you the listing and biographical notes relating to the artists connected with this gallery.

We arrange group or one-man exhibitions for museums and university galleries, as we are very eager to cooperate with educational institutions. In all such cases -- in lieu of a rental fee -- we request a purchase or sales guarantee, as we think it is much more creative to encourage the acquisition of works of art in this manner with very little additional expense involved. If you will go over the list of the painters, and will let me know what type of exhibition you would like, we shall be very glad to cooperate.

Meanwhile, if you would like to have a group of drawings and photographs representing William Zorach, please advise me accordingly.

Sincerely yours

EGH:la

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MUSEUM OF INTERNATIONAL FOLK ART

SANTA FE, NEW MEXICO, U. S. A.

December 11, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

It was very nice to hear from you and to receive your congratulations on the opening of the Museum. I am most apologetic for not writing to you sooner, but I have been out of town and things are so piled up here that it is difficult for me to get to my correspondence.

Recently we have established an Accessions Committee for going over all the material for this Museum. I presented your letter to them at the last meeting and they were most interested; however, they are faced with the problem of finances. However, they wished me to convey to you their desire to see a few photographs of what you would consider top pieces of American folk art which is in your collection. This does not mean that at the moment they can do anything about these pieces; however, they would then have something to try and obtain money for which would be of great value to us. Miss Bartlett is expected here shortly and will meet with the Accessions Committee the first week of January.

Naturally, you know that I am extremely impressed with the high quality and variety of the material which you have and would so much like to have some of it in our institution. Miss Bartlett is still interested in adding American folk art to the collection, and recently sent out some Pennsylvania Dutch boxes which were very handsome additions.

I am unfortunately leaving here after Christmas for awhile and will not be on hand, but if the photographs arrive they will be presented to the Accessions Committee and they will communicate with you, either directly or through some member of our staff. Please be sure to include the prices of the material with the photographs.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 18, 1953

Mr. Walter P. Paepcke
Chairman of the Board
Container Corporation of America
Chicago 3, Illinois

Dear Mr. Paepcke:

I was quite overwhelmed with the gift of the Container Corporation of America's new World Geo-Graphic Atlas. It is a most impressive volume and I expect to know something about the world we live in.

Many, many thanks for this generous gift --
and my very best wishes for a very Happy
Holiday.

Sincerely yours

ECH:la

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK 22, N.Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

December 11, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

With regard to the Lachaises which we sent down to you, as you may know, specific details of date and number of cast are almost impossible to ascertain. As for the small ~~cast~~ ^{casts}, they were cast by us in 1948, and there are five examples. The torso and the back, I believe, were unique examples and among the few things left in Lachaise's studio at the time of his death. They are of special interest for that reason, as they were finished by him personally.

As far as purchasing the entire lot is concerned, should you feel in the mood, I believe it would be much better to make me a firm offer which I could give to her, for in that way I would have a much better chance of getting it through. I am afraid to quote any prices other than those we have, as one never knows her reaction. However, I would do my best to put through any reasonable offer.

Sincerely yours,



E. Coe Kerr, Jr.
M. KNOEDLER AND COMPANY, Inc.

ECK/jjb

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Mrs. Edith G. Halpert

2

do it again this year and in future years and that we have no responsibility for preparing this return.

I dropped in to see you last Saturday with the whole family but you were showing pictures in the sanctum sanctorum and I did not want to trouble you. I will try to get in soon.

Very best regards.

Sincerely,



Enclosures-2

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John F. Taylor
John F. Taylor
John F. Taylor

December 16, 1963

Mrs. Hiram H. Van Buren, Registrar
The Columbus Gallery of Fine Arts
East Broad Street at Washington Avenue
Columbus 16, Ohio

Dear Mrs. Van Buren:

I cannot tell you how grateful I am to you for
sending the information regarding the Marins,
Kuniyoshis, Spencers, O'Keeffe and Wheelers.

As a matter of fact, we have a good many of the
photographs in file and as soon as we complete
our checking we shall send you a list of the
missing photographs, with the hope that you can
have the order filled for our records.

Sincerely yours a

EGH:la

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SOLINGER & GORDON

THIRTY-NINE BROADWAY

NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

December 11, 1953

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Upon receipt of your letter of December 10, listing gifts to the Foundation during the year, I completed the minutes. Your copy is enclosed.

In accordance with the decisions reached at our meeting on November 25, I wrote to Burton Cumming as per the attached copy under date of December 7. Despite the merit of the suggestion you and Elizabeth make, in view of the previous difficulties surrounding the Colner award, I am opposed to making any further changes at this time and suggest that we let sleeping dogs lie. Furthermore, since Mr. Colner's award was for the series appearing in ART NEWS, and we insisted that it be to the writers rather than the publication, I would hesitate to omit one of the writers on the sole ground that his article was about a French artist. I recognize that we are dedicated to furthering American Art but it is the series -- eight out of nine articles of which dealt with American painters -- which is winning the award; and I would not want to subject the Foundation to the very same charge of provincialism to which we rightly take such violent exception when it is practiced by our friends abroad.

These, however, are only my own views and if you disagree I suggest you get an expression of opinion from the other Directors.

Since Sidney Berkowitz talked to you about the dinner, I suggest that you are the one to follow through with him.

With the approach of the end of the year, I think of the necessity of the Foundation's preparing and filing its tax return covering 1953 transactions. Last year, this was done by your accountant and I shall assume that he will

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[Dec. 1953]

HENRY R. HOPE, EDITOR
COLLEGE ART JOURNAL
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

Dear Editor,

I do not know whether you have seen the fall issue of C.A.J. It has so much space devoted to Kuniyoshi (in comparison to the usual brief obituary) that I think we should be remiss if we failed to do something about Mann's death. There is not time to get a story now and when we do it should be good. However I would be glad to hear of any suggestions as to who might be prepared to send us articles or reminiscences suitable to C.A.J. — In the meantime we ought to illustrate one of his paintings in the current issue.

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December 18, 1968

Mr. Francis B. Nipp
1139 East 46 Street
Chicago 15, Illinois

Dear Mr. Nipp:

I am sorry to be so late in answering your letter of November 30th.

Ben Shahn was away on a trip and is now looking through his drawings to ascertain whether he has any relating to the Mecca Building. I shall advise you very shortly.

Sincerely yours

BNH:ls

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Mr. Harvard Arnason

December 14, 1955

Sincerely yours

Mr. Harvard H. Arnason, Director

Walter Art Center

1710 Lyndale Avenue South

Minneapolis 5, Minnesota

EGHla

P.S. Will you please send me a bill for the prints which have arrived.

De r Harvey:

Thank you for your letter -- and the check.

Your Mr. Sidney Simon has communicated with me and we have already mailed him a copy of the assignment listing all the information he requested. The assignment will be ready for him to pick up. There was a very good article in "Perspective" in the event that Mr. Simon wants to see some of the data for his announcement or catalogue. We talked away all the painting that you selected and the sales in the interim were limited to the other paintings in our possession. Incidentally, it just occurred to me that I promised to include a number of watercolors. There need not be catalogued and can be just listed as "A group of watercolors". Since you left the selection to me, I shall send you about twenty of these small superb paintings, giving you a choice for hanging. A catalogue sent first of these will follow shortly after I receive your confirmation.

I am sorry to be so late about all this, but the Christmas show at the gallery has really been one of those unique events one dreams about but never expects to happen. All I can say is that my feet hurt dreadfully and the bookkeeper is home recuperating from sales entries in the ledger. It all proves that there is a large public and from what I hear, you have occasion to know this is so based on the fabulous success you have had with your sales gallery. Some day I should like to send you an exhibition "Art Goes" by the day -- all priced between \$100 and \$800. It certainly is a growing card and the purchasers leave gurgling with joy.

I look forward to seeing you in January when we can discuss all the other matters mentioned in your letter.

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Dec 12th 1953

Dear Mrs Halpert

It is extremely nice of you to get
together an album of photographs of American sculpture
for Mr. Karolik and I appreciate your help very
much. January will do nicely: in fact let it be
entirely at your own convenience. We expect to go on
collecting for the M. & M. Karolik collection through 1953.

I am still unable to identify your
watercolor of the American House about which
you wrote in May last. I will have another try
at it though.

Again with sincere thanks

Yours very truly

Henry P. Rooster

JOHN S. SCHULTE
485 FIFTH AVENUE
NEW YORK 17, N.Y.

December 10th, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I wrote Miss Geffen of the American Academy of Arts and Letters this morning and told her that Mrs. Schulte and I would be pleased to lend them for the Memorial Exhibition our Marin painting and water color.

As I mentioned to you over the 'phone last week, I would very much appreciate it if you would let me borrow from your gallery a Marin oil, and if possible, another water color, during the period of this exhibition so that I will not have to look at two blank spaces on the walls of our apartment.

With kindest regards.

John S. Schulte
John S. Schulte

JSS/jms

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 6, NEBRASKA

December 19, 1953

Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have been putting off my writing to you in the hope that something would develop here which would permit us to keep our hands on "Forbidden Fruit". I am much afraid that the idea of an exchange of paintings would not receive a majority of favorable opinion. The University administration resists the idea simply as a precedent in the handling of the Hall bequest which might prove dangerous in repetition. The Art Association Board on the other hand seems to be suddenly passionately fond of both of the other pictures and although many of them are very much impressed with "Forbidden Fruit" they do not want to part with one of the other pictures in order to have it. I have discussed, hinted, suggested, prodded this matter about as far as I can and so I think we must reluctantly send the picture back to you.

Had you not already been more than generous in letting us keep the picture for this long period of time I would like to hope that it could be included in our March Show and in that way take its chances with the other pictures considered for acquisition. This would be asking a great deal I know, so we shall simply keep the photograph handy and bring it up for discussion when the choices are made. One of our consultants for this next year will be Harvey Arnason who knows the picture and saw it again here only a few weeks ago. We are hopeful that Grace Morley will be the other consultant and it is probable that she knows it as well.

Our operations are pretty much at a standstill with Christmas vacation and all and so I will hold the shipment of the picture until just after Christmas. If you need it sooner than that send us a wire and we will get it off at once.

Enclosed is a list of my selections for the 64th Annual Exhibition. The pick up date for these items has been arranged with Berkeley Express for Monday, January 4th. I hope that will not be rushing you too much.

I hope to be in New York for a few days late in January and will look forward to seeing you then.

Sincerely,

Norman A. Geske
Norman A. Geske
Acting Director

NAG/dcs
encl

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LAW OFFICES
ROME & ROME

MORRIS A. ROME (1885-1946)
H. PAUL ROME
MORTON E. ROME

H. ROSS BLACK, JR.
BERNARD J. RUSSELL
MAURICE R. BROWN
Nevin E. Lease

213 N. CALVERT STREET
TELEPHONE LEXINGTON 9-7060
BALTIMORE 2, MD.

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December 16, 1953

The Downtown Gallery, Inc.
32 E. 51st Street
New York 22, N. Y.

Gentlemen:

Enclosed herewith is my check payable to your order, representing full payment of your recent invoice for the John Marin "Ramapo River", which was painted in 1950. The painting arrived yesterday, and appeared to be in good order.

I would appreciate it if you would forward me receipted bill covering the enclosed check, so that I may have the painting insured under my personal property floater insurance policy.

Also, I would very much appreciate it if you would forward me any background material you may have concerning the painting - as to where you obtained it, etc.

Incidentally, this morning Mrs. Rome took it to a local gallery to have it framed, and the suggestion was made that the canvas itself should be removed from the plywood backing and should be placed upon a "stretcher" before it is framed. I would appreciate learning your thoughts with reference to this matter.

Thanking you, I am

Sincerely yours,


MORTON E. ROME

MER:ACR

Enc.

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SUITE 880 SECURITY BUILDING
PHOENIX, ARIZONA

30 Dec 53.

Dear Mrs. Halpert:

As a Stuart Davis admirer I was fascinated with your Xmas card which goes into my archives. Is it a scale-down print of a picture that I could buy, or just an original print for the card?

Franklin Dineen's travelling Harnett et al show was here for 2 weeks at our Fine Arts Association and created interest. Just before it, he came over and lectured. I heard him. Good but too long - 1 1/2 hours. Chatted with him beforehand and he gave you full credit for discovering Harnett in the 30's. F was also trying to push sale of his book, but this is not good.

Was amused to see a small Harnett in the show belonging to my cousin and old friend O. B. Jennings. Ask him. He answers he has 3 other Harnetts plus other American trouper oil paintings. Hope you latched onto some of my cousin's luck. A nice chap.

Hope, Mrs. Halpert - Oliver James

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Mr. Lee. H. B. Malone

December 17, 1953

ly to the pictures for your Garden or Flower or whatever exhibition. Please let me know when they are to be called for so that I can have them ready for the packer. And let me know also if there is any additional information you require for the occasion.

If you can arrange to send me some to hang in the Museum of Fine Arts of Houston, Texas, I shall be most grateful.

And so, I send you my best wishes for a Happy Holiday.

Also, needless to say, we are very eager to know how the exhibition looks at the Museum and whether you are pleased with the selection over which we labored considerably. We felt that the ones selected was a superb one and naturally hope that you agree with us.

We are opening our Latin show, comprising paintings of the 15th, 16th and 17th centuries, the last week in December and would love to have the new poster for the window. Would it be possible to withdraw this from the show and add it to us separately. I cannot tell you how grateful we will be for your cooperation.

The Stuenkel had their heart set on the "Peach Tree" painting which we sent to your exhibition, and therefore we did nothing about buying them to buy a picture here to carry out your guarantee. I was a little surprised to find that they will not see the show in its entirety since they are off to Europe very shortly. However, I am sure that there must be a good many other people in Houston who would be very excited about the Marine on display and will help you carry out the little guarantee.

For your information I have been holding on tender-

With best wishes for a
Merry Christmas and
Happy New Year
Mary and Laurence Rockefeller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BERTHOLD C. BEHRENDT
221 FOURTH AVENUE NEW YORK 10, N. Y.

December 4, 1953

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

Thanks very much for the beautiful Christmas card as well as for your invitation to attend a reception on December 13th.

Mrs. Behrendt and I would have loved to come, but we will be in California until the middle of January.

Your Holiday Greetings are warmly reciprocated.

Cordially,


B. C. Behrendt

BCB:ek

This is an extremely unpleasant conclusion, one which I have reached with the greatest reluctance, and have kept to myself until now. I am quite sure that that sweet, trusting old lady knew nothing about the Artist X side of her father's activities. But this conclusion answers everything. It might, perhaps, be argued that Artist X made his copies for his own record, out of a sense of piety for his deceased friend, but I am sorry to say I must doubt this. If these were copies made for the sake of a record, they would be exact copies, but they are not. Artist X was close enough to Harnett to know that he never produced exact replicas, and he continued in that tradition. Furthermore, the house of Artist X contained some Harnett forgeries which are not by his own hand, although one may legitimately wonder who put the "Harnett" signatures on them.

Among these last are those listed as Nos. 10, 11, and 12 on Page 178 of my book. All three of these are in the same style, one which is clearly not that of Harnett nor of Artist X. All three came on the market in the sale of the effects of Artist X's daughter. Nos. 10 and 11 were purchased by Victor Spark and No. 12 by you. Spark insists that his two are by John A. Woodside, and he removed the flimsy "Harnett" signatures with which they had been adorned. I don't know the first thing about Woodside and so I can't say whether or not Spark is correct in his attribution. I do, however, agree with him thoroughly in his view that his pictures are not by Harnett. I also know that Spark is no fool, and that he would not try to sell a picture as a Woodside if he had any reason to believe it was a Harnett. In other words, the fact that a painting stems from the Harnett circle - from the collections of Artist X, Hughes, or Hedges, or has an Earle label on its back - is not by any manner of means final or convincing proof that it is a Harnett. Some other secondary or documentary factors are more cogent, especially those which emanate directly from Harnett himself, but in the last analysis what counts is the style. Artist X had several genuine Harnetts, too.

You ask about attributions based on photographs. All I can say in reply is that I have studied the original painting in every case where it was possible to do so, and have based my attributions on photographs only when the originals have disappeared or when, for one reason or another, it proved impossible to study the actual canvas. I should estimate that I have seen 98 percent of the paintings listed in my catalogue whose present whereabouts are known, although in many cases the photographic evidence is perfectly clear and obvious.

For example, I am perfectly content to believe, on the basis of the photograph, that the recently discovered Munich still life which you lent to the Dallas Museum is a completely genuine Harnett; and I am equally sure that the lost Meerschau Pipe is not. In both these instances, however, I should be most eager to see the originals, and I agree with you completely that photographs are only an instrument of research and not its prime material.

December 29, 1953

Mr. Chuzo Moriguchi, Chief
Special Project Department
The Mainichi Newspapers
Tokyo, Japan

Dear Mr. Moriguchi:

Your letter of December 12th has been forwarded to the Museum of Modern Art, which, as you know, is organizing the Kuniyoshi exhibition.

After serious consideration, we decided that it would be very valuable for everyone concerned to have the exhibition in the hands of the Museum of Modern Art which has exceedingly fine packers and an organization which can handle all the many details involved, with experience and with facility. Furthermore, the Director of Exhibitions will communicate with the lenders who will be more apt to cooperate with the Museum than with this gallery or any other organization. It will make matters far more simple for you as well, and I am sure that you will appreciate the extraordinary help the Museum will give you.

Thus, in the future, all the correspondence will be sent to you directly from Porter McGraw, who is in charge of circulating exhibitions and has all the previous data in his possession, including the complete set of photographs, the names and addresses of the owners, biographical notes, etc.

However, if there is any information you desire from us, please do not hesitate to write, as I want very much to be of utmost cooperation.

Sincerely yours

RMH:la

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~~RECEIVED~~
G14-4538

THE *STELLA* AGENCY

REAL ESTATE

PLAZA BUILDING
~~XXXXXXXXXXXX~~
~~XXXXXXXXXXXX~~
Glen Head, N.Y.

SALES
MANAGEMENT

BUSINESS PROPERTIES
MORTGAGES

TOWN & COUNTRY HOMES

DESIGNED FOR LIVING

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December 23, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I am in receipt of your check for \$233.33 covering two pastels of the late Joseph Stella, for which many thanks.

I am still trying to locate some Pittsburgh and New York series and if I do, I will submit them to you.

Next week, possibly Wednesday, I shall try to be in New York and pick up the two remaining paintings in your gallery.

Best wishes for a happy and prosperous new year.

Sincerely,

Serge Stella
Serge Stella

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STATE UNIVERSITY OF NEW YORK
STATE TEACHERS COLLEGE
NEW PALTZ, N. Y.

December 14, 1953

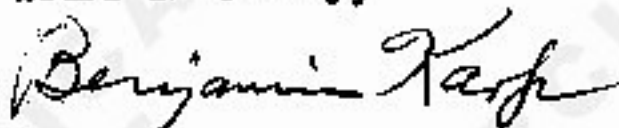
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Some weeks ago we spoke briefly of the possibility of acquisitions to the New Paltz College Collection through gifts from private collections. You suggested at that time that I write you to this effect stating what type of work we are interested in. As a unit of the State University of New York, concentrating on art education, our first aim in building the New Paltz College Collection has been to get good examples of originals (paintings, prints, drawings, sculpture, etc.) to illustrate as completely as possible the developments in modern art from the Impressionism to the present. We are also building collateral collections of primitive and folk art. With only a small purchase fund our main reliance at the moment is on gifts. Anything your gallery can do to help us will be greatly appreciated.

May I take this occasion to thank you for lending us the Arthur Dov painting for our recent exhibition of Abstract Painting.

Yours sincerely,



Benjamin Karp, Chairman
Art Committee

BK js

December 18, 1963

Dear Ken:

I am sorry that the pre-holiday period is associated with bad fingers and with digitalis. I hope both you and Bayard are in top form now.

The Christmas show has left me quit limp, and I am hoping to get away for a week or ten days, but expect to be here next Tuesday and hope that you will be in in time for a drink.

For the life of me I cannot remember the specific items referred to in your letter. Would you mind looking at the numbers, which I must have in my file in Newtown. As a matter of fact I am under the impression that the fractur was not for sale, but was a loan for the summer. In any event, when I get the numbers I can be a little more intelligent about the matter. This also applies to the velvet.

And so, I look forward to seeing you next week.

Sincerely yours

KCH1a

SHIPPING ENTERPRISES CORPORATION

19 RECTOR STREET

NEW YORK 6, N. Y.

CAPT. M. TADDEI
PRESIDENT

December 22, 1953

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

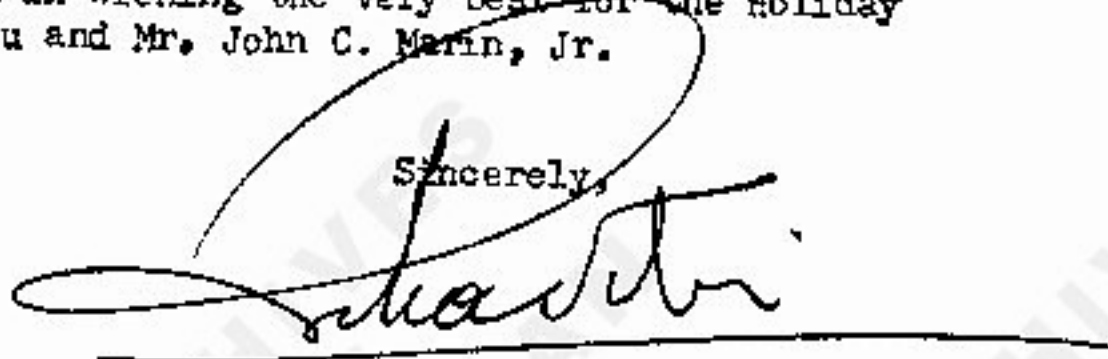
Dear Miss Halpert:

It was indeed a great pleasure for me to receive the book of John C. Marine sent to me by you and Mr. John C. Marin, Jr.

I also wish to send you my most sincere thanks for the beautiful etching of the "Lobster Fishermen" which I will add to my art collection with great pride.

Mrs. Taddei joins me in appreciating your kindness and in wishing the very best for the Holiday Season to you and Mr. John C. Marin, Jr.

Sincerely,



MT/nb

P.S. - Please don't forget sending me the bill for the "Lobster Fisherman".

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December 3, 1953

Mr. Henry R. Hone, Editor
College Art Journal
Indiana University
Bloomington, Indiana

Dear Henry:

Immediately upon receipt of your letter I sent a photograph of a recent Marin oil, which must be in your possession by this time.

I would suggest Dorothy Norman or Herbert Seligmann, whose addresses are:

Miss Dorothy Norman
124 East 70 Street
New York, N. Y.

Mr. Herbert J. Seligmann
325 East 77 Street
New York, N. Y.

as well as Milquist who is in Europe but who is very eager to do something about Marin. These three writers were among Marin's closest friends and have a keen understanding of his work. Therefore, any one or all three would be excellent for the appreciation. Of course it would be wonderful if Duncan Phillips would contribute a statement and MacKinley is the most obvious suggestion since he is responsible for a book on Marin. In any event a choice among this group should fill the bill.

I enjoyed so much the Kuniyoshi articles. Incidentally, may I suggest that you send a copy of the magazine to Mrs. Sara Kuniyoshi at 118 Waverly Place, as I do not believe she received one.

I hope you will be in town on December 13th to join us at a gay Christmas party to be held in the gallery on that afternoon. An invitation is being sent to you and Sally. My best regards.

Sincerely yours

EGH:la

DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

December 16, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

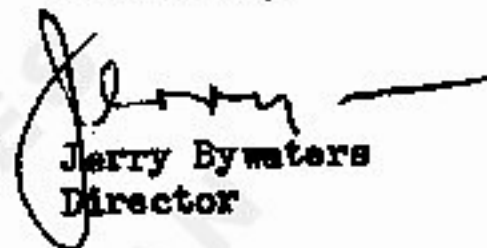
Dear Edith:

Christmas gift for you and for us too! The acquisitions committee has decided to purchase the "Munich Still Life" by Harnett. I am very pleased that we can keep this fine example in Dallas. Would you like for us to make payment on this after the first of the year, since you indicated there was no hurry? Also, if you like, you can make announcement to the magazines and send a photograph, which I assume you have; if not, let us know and we will furnish you with a good one.

Glad to hear that the Art for the Office exhibition is going well. It is a good idea and we may try it some day soon.

Best regards and felicitations of the season.

Sincerely,


Jerry Bywaters
Director

JB/sb

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WALKER ART CENTER

10 December 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Enclosed is the check for your travel expenses. I hope you will have received the two prints you ordered. We are adding the amount of your fee to our purchase fund, and I only hope this will not result in a purchase of which you would disapprove. In any event I shall let you know how it is used.

There was a delay in getting underway with the Dove exhibit, but I believe you will have heard from our curator that we would like to have it during January.

In answer to the points raised in your letter of November 17 I should like to say that your performance as a juror was magnificent. Members of the staff who had things in the show were warned that they would have to take their chances with anybody else.

I am studying the material you sent me and perhaps we can talk about it some when I get to New York - which should be early in January. At that time also maybe we could talk to the Lowenthals about their plans for giving pictures to institutions. In this context I very much appreciate your interest in and support of the Walker Art Center.

It was wonderful to see you.

With all good wishes,

Sincerely yours,



H. H. Arnason
Director

MHA:em
Attachment

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no such thing as a one-time buyer." Once a man or woman has bought a picture he's chosen himself, he keeps on buying. Thus, many of her businessman customers have been buying from her now for ten years and more.

There is no doubt that the motives impelling many businessmen to start hanging paintings in their offices are strictly commercial, Mrs. Halpert concedes. They feel it gives them - and their offices - prestige to have an original by a well-known modern artist. They find that it helps to "break the ice" with visitors to their office, whether the visitor's reaction is admiring or takes the form of "My three-year-old kid could do better than that." Personal vanity, the purchaser's feeling that acquiring an original painting certifies him as man of wider interests than the man with blank walls, or walls which carry only a reproduction, also ^{plays} its role in many initial purchases. But once the purchase has been made - providing the buyer has, for whatever reason, actually selected something he likes, he's an art buyer for life according to Mrs. Halpert. Whatever his original motives are, he keeps coming back to buy more paintings ~~more~~ because he's grown to like paintings.

The instances of people buying paintings for reasons other than their own desire for good art are in the minority, however, according to Mrs. Halpert. Most of her consistent customers are people who first started buying art for their homes, and then extended their purchases to their offices.

There are factors though that make the purchase of original paintings particularly attractive for offices. Since no one can possibly guarantee an increase in value for any given painting, the Internal Revenue Bureau has no choice but to regard pictures as "furnishings", which allows their

more

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ROBERT CARLEN GALLERY

122 S. 16th Street, Philadelphia 3, Pa.

at 4-7722 Dec 9, 1953.

Mr. John Walker, Chief Curator,
National Gallery of Art,
Washington 25, D.C.

Dear Mr. Walker:

This is to acknowledge receipt of your very
courteous letter dated Dec. 8nd.

I would appreciate your returning the Harnett
painting to the Downtown Gallery, 34 E. 61st St.,
N.Y.C.

I do not have this painting covered by insurance
while in transit and for that reason would appreciate
your having it properly insured with the Railway Express
when I am sure you use as your carrier.

I have another important and very fine example of
a Harnett painting acquired recently and available for
sale. This painting was privately acquired from the
family for whom it had been painted in 1873.

It is the painting "Still Life with Bronze Statuette
of a Greyhound" and was painted for Nathan Polwell in
1873. It is signed and dated.

William and Nathan Polwell of Philadelphia who were
brothers were the first patrons Harnett had. There is a
description of the above painting which includes in the
composition the "old bull's-eye watch" in Frankenstein's
book page 43.

The painting is superb in quality and color and in
fine original condition never having been cleaned or re-
lined. Frankenstein describes this scene in his
critical catalogue #41 (Still Life for Nathan Polwell)
size 26 x 31.

If you are interested in seeing this painting I will
be very glad to bring it down to Washington for your
inspection at any time you may find it convenient to see
it.

Awaiting your courteous reply, I remain

Sincerely yours,

P.S. The Polwell painting is owned
solely by the Carlen Gallery

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purchaser is living, it can be assumed that the information
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December 29, 1953

Mr. Bill Ramsey
Sales Promotion
Riff's
P. O. Box 2066
Longview, Texas

Dear Mr. Ramsey:

Yes indeed we arranged several shows at Frost Brothers in the past. We also love to take care of any locality "starved for art" and therefore shall be very glad to cooperate with you.

The arrangements we make with Museums or commercial organizations are very simple. In view of the fact that New York is the art market whenever pictures of any kind are sent out, we waive the customary rental fee and substitute the purchase or sales guarantee based on the size of the show and the average price of the paintings and sculpture.

If you will let me know a little more about the space you plan to assign to such an exhibition, and the general character of this space, we shall be in a better position to suggest the material most suitable. As you know, we represent the top artists in America, as well as, a younger group whose work we own outright. We shall be guided entirely by your requirements and will make the selection accordingly.

As soon as I hear from you about the details, I shall send you more concrete information.

Sincerely yours

KSH:la

NEBRASKA SHOW
Mr. Gossin
March - Pick Up Feb.

1. Davis			
2. Dove	Sunrise 1	Oil #138	\$1400./1200.
3. "	Beam #3	WC #173	200.
4. Karfiel	Far Trees	Oil #	From Mrs. Karfiel
5. Kuaiyoshi	Forbidden Fruit	" #90	5000.
6. "	Victor	Dwg. #130	150.
7. O'Keefe	Lake George Barns	Oil #142	2500.
8. "	Indian Beads	Dwg. #72	200.
9. Spencer	Gas House District	Oil #6	1200.
10. Zerach	Portrait of Jose de Greeft	#102 Dwg. 125.	

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December 17, 1955

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Leslie Check, Jr., Director
Virginia Museum of Fine Arts
Grove Avenue and Boulevard
Richmond, Virginia

Dear Mr. Check:

For several years we have planned a one-man exhibition of paintings by Stuart Davis. Since 1948, when the Museum of Modern Art held the Davis Retrospective, there has been no one man show of recent paintings as individual examples were sold rather promptly after delivery.

This year we have been saving some of Davis' paintings and expect to have enough for a one man show to be held in March of 1956 -- with the help of several museums.

I am writing to ascertain whether we could hope to include your "Little Giant Still Life" which is among his most important paintings of recent years. Both Davis and I will be extremely grateful if you would make this painting available for us at that time.

May I extend the Season's Greetings to you.

Sincerely yours

KCH:la

December 29, 1953

Mr. Lee H. B. Malone, Director
The Museum of Fine Arts of Houston
Houston 5, Texas

Dear Lee:

Thank you for the catalogues. They have arrived and we are very pleased with them. Naturally I am delighted that the show looks so well in your Blaffer room. It is too bad that I could not arrange my vacation period at this time as I had hoped to give myself an opportunity to see the exhibition in Houston. However, this pleasure will have to be postponed.

Have the Strauses left for Spain? I was hoping that you could work out your guarantee with them, but I am sure that with a show of this kind you will have no difficulty in either getting the funds for an acquisition for the Museum while the prices are still at the low level, or getting avid collectors to make purchases from the museum. You see, I always have to be commercial as my responsibility to the artist or the Estate has to be carried through in each instance.

The Marin poster arrived just in time for our exhibition of the latest paintings, the last paintings of the artist, or rather pictures produced during the 1950's. The show here looks very beautiful too and I cannot condition myself to the idea that Marin will no longer produce these superb works of art for America.

In accordance with your request, we have arranged for insurance to be taken care of at this end and the bill for the Garden Center Exhibition premium will be sent to you.

My very best wishes for a very Happy New Year.

Sincerely yours

BGH:la

COPY

December 11, 1953.

Dear Mr. Carlen:

Thank you very much for your letter of December 9.
We will dispatch immediately the Harnett collect
to the Down Town Gallery and insure for 15,000.

Thank you for telling me about your other painting
by Harnett, and if I am in Philadelphia I shall try
to see it. Meanwhile I would be delighted to see a
photograph.

Sincerely yours,

(signed) John Walker,
Chief Curator.

Mr. Robert Carlen,
323 S. 16th St.,
Philadelphia 2,
Pennsylvania.

JW:fh.

cc Registrar.

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purchaser is living, it can be assumed that the information
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December 16, 1963

Mr. Sidney Berkowitz
29 East 64 Street
New York, N. Y.

Dear Sidney:

So that this letter will reach you on your return from Texas, I am sending this on at once.

At a meeting of the Halpert Foundation recently, we all felt that in view of the lapse of time between the original idea of making awards to critics, and the actual decision of distribution, makes it imperative that something be done very shortly about the announcement.

I know how busy you are, but I hope that you can do something about the final arrangements for the dinner so that the announcements may be made during the month of January to make possible another award in 1965. Otherwise, the whole idea would just disintegrate.

I hope you had a wonderful time in your home state and that I shall see you very soon. Incidentally, while it was wonderful to have the substitute for you at the party, we missed you just the same.

My best regards.

Sincerely yours

EGH1a

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